

Nova Lepidoptera

NEW BJH
HOTLINE

The Barclay James Harvest Magazine

Number 28

March 1995



Contents

News	page 4
Jill Wolstenholme on FOBJH	page 6
The Unreleased BJH, Part 3	page 8
Tell Me The Answer	page 12
Album Portfolio: <i>Ring Of Changes</i>	page 14
Media World	page 16
I Remember It Well	page 17
Feedback	page 18
Marketplace	page 20
The NL Songbook: "Love Is Like A Violin"	page 21

Credits

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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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TELEPHONE HOTLINE

Now that BJH no longer have a record company to promote their activities, the club's rôle in keeping fans up to date with their activities has become even more important, and so we have been looking at ways of spreading important news more quickly. All too often, because of print deadlines, the news in the magazine is out of date by the time you read it.

Now we're pleased to announce that IBJHFC has its own club hotline which you can ring for the very latest news, whether it be tour dates, messages from the band or news of club offers. The line is a premium rate one, charged at 39p per minute off peak and 49p per minute at other times, but we promise firstly that we will not keep you hanging on any longer than is strictly necessary, and secondly that any profits will be ploughed back into the fan club.

The information on the line will be updated every two weeks, so that you know when to ring without hearing the same message twice. At present, I'm sorry to say that the line will be available to callers in the UK only, although if it is a success, we do have the option to extend it to members in other countries.

The 'phone line will certainly not replace the magazine, which will still include all the news and cover other subjects in greater depth, nor will we stop sending out news bulletins if there is something really important such as tour dates - however, callers to the hotline will be the first to know of any other developments.

For the moment, we've dropped the idea of an on-line or e-mail news outlet, as few people have the required equipment at the moment, but we may well revive the plan later.

Turn to the back cover for details of how to use the club hotline...

BJH Jackets

Last chance to order

Since we finally fulfilled all the orders for BJH jackets, a number of members have contacted us to ask whether it's possible to have some more made, so here (positively for the last time!) are the details:

The jackets are black, with the "BJH" logo from *Caught In The Light* embroidered in blue and silver on the left breast, "Barclay James Harvest" in silver below and on the back the *Welcome* butterfly, approximately 10" high, embroidered in turquoise blue and "BJH" in silver.

Every type can be ordered with a zip front or poppers. Sizes available are M, L and XL, and there are four styles to choose from:

1. Standard weight melton jacket £55.00
A warm, woollen material with black jersey elasticated collar, cuffs and waist band.
2. Standard melton with leather sleeves £77.00
As above, but the sleeves and pocket trims are in soft black leather.
3. Heavy weight melton jacket £63.00
Like the first option, but made from a heavier, warmer weight of melton material.
4. Heavy melton with leather sleeves £90.00
As above, with heavy black leather sleeves.

To order, please send a cheque, Postal Order or International Money Order, made payable to "The International BJH Fan Club", together with details of the type and size of jacket required and whether you want zips or poppers, to:

**Jacket Offer, 117 De Havilland Close,
Yeading, Northolt, Middlesex UB5 6RZ**

The jackets are made to order, which means, as our original customers know, a wait of at least eight weeks after the order deadline has passed.

**PLEASE NOTE! NO ORDERS WILL BE
ACCEPTED AFTER MARCH 31st.**

Live In '95?

There are plans afoot for Barclay James Harvest to play some live shows this summer. Nothing had been confirmed at the time of writing, but NL understands that the band have been offered some open-air festivals in Europe. It's all gone quiet on the "unplugged" project, which now looks less likely to go ahead, but at least it looks as though fans will get the chance to see the band live after a gap of two years with no activity. As ever, we will keep members fully updated, both by post and on the new BJH hotline.

New BJH File Available

The 1995 edition of "The BJH File" is now on sale from the club, and is rather different from the original A5 pamphlet which we produced four years ago.

The new "File" is the most comprehensive reference source ever produced for the BJH fan and collector, and contains a worldwide discography including every known BJH release from any country, plus a listing of their concerts and important dates down the years and brief biographies of the band members. The book has over fifty A4 pages, and is spiral bound. For details of how to order, see the enclosed "Club Offers" form.

"The BJH File" does not, however, include a history of Barclay James Harvest - the reason for this is that there are plans to produce another book, professionally printed and bound, which would be an illustrated biography, covering their story in some depth. This book will, it is hoped, be on sale through book shops as well as through the club, and we decided that the more casual readers wouldn't necessarily appreciate having to wade through pages and pages of record listings, hence the decision to split these off into a separate book for the completists like ourselves!

Membership Cards

It's been apparent to us for some time that using part of your subscription to produce membership cards can't really be justified. We've therefore decided that, once present stocks are exhausted, not to issue any new cards, and to put the money saved to better use. New members will receive notification of their membership number when they join, and rejoiners can, if they wish, send in an SAE or IRC for a receipt.

CDs Deleted

BJH fans whose CD collections are not yet complete should waste no time in filling the gaps, as the latest *CD International* catalogue shows that several of the BJH discs have been deleted by the record companies concerned. The casualties are *Another Arable Parable*, *Octoberon*, *Live Tapes*, *The Compact Story Of Barclay James Harvest* and *Glasnost*, although all of them are still listed as being available in Germany. The German EMI issue of *Once Again* has also been deleted, although it must be said that, with its abysmal mastering and packaging, it's no great loss. If you shop around, it should still be possible to find copies of the CDs in stock, but now that BJH are no longer signed to Polydor, it's probable that their CDs will gradually disappear from the shelves.

...Other Short Stories...

...Many thanks to all those who sent **Christmas cards** to the club; all your good wishes were very thoughtful, and the different cards from all over the world made a very colourful display...

...A reminder to **Swiss club members**: please make sure that you pay any transaction fee when you purchase International Money Orders. We are still receiving some payments with £2.00 or more deducted from the correct amount due, and we can't afford to subsidise the Swiss Post Office! If the fees are too expensive for you, we can accept payment in English banknotes...



Of all the readers of *Nova Lepidoptera*, I believe I may be the one who appreciates most just how much work Keith and Monika put into it. The standard is so much higher than when I nursed the infant FOBJH all those years ago.

As a fan of BJH myself, back in the early '70s, I was always disappointed that I couldn't find out more about the band. Mind you, it wasn't quite as bad then, as there were occasional articles and interviews in the music papers, and the band themselves had a fairly high profile as they seemed to be perpetually on tour, playing venues in my area like the Cambridge Corn Exchange and Hatfield Poly. I did write to an address, purporting to be that of their fan club, once, but received no reply.

When I got to know Woolly in 1975, I discovered that he and the rest of the band had, stuffed into drawers, dozens of unanswered out-of-date letters from fans. As all putative fan clubs had failed, they had decided to answer their own letters, and shared them out between them. The thought was there, but the action wasn't. I set about answering the letters and was touched by the response from the writers. They were so happy to have found someone who shared their enthusiasm. Woolly procured photos and posters for me to send out and paid the bill for postage and for headed notepaper. He also had to answer the endless stream of questions that came in and I used to keep notebooks full of his answers, so that I had to refer to him for information less and less.

It wasn't until after I moved to live with Woolly in 1976 that an official fan club was formed. I was given £25 by Kennedy Street to set it up. Everything was done on a shoestring and it was desperately underfunded. I was always having to borrow money from Woolly to stock up with things like T-shirts and badges, but was determined to keep membership costs down to the absolute minimum, knowing that many members were still at school or college.

The quality of the newsletters was very inferior in both presentation and content, compared with NL, but I did try to make up for this by taking a lot of trouble with replies to individual letters. Writing to some members became like writing to friends, and I still recognise the odd name on the IBJHFC membership list. I was always warmed by the amount of goodwill shown by the fans. It was because of this that I decided to call the club "FRIENDS of Barclay James Harvest".

Woolly was an enormous help, not only with information, but he also assisted with practical matters like helping to collate and staple nearly a thousand newsletters. (How I remember the migraine headaches I used to suffer as a result of all that white paper flashing before my eyes, at newsletter time!). He also used to be very good at prising extra merchandise or promotional material from the record company, for me to sell or give away as prizes. Does anyone remember the beautiful enamelled BJH butterfly brooches or the richly coloured *XII* window stickers?

We tried to have at least one prize draw and one competition each year. We introduced registration for prize draws, though, as we were sometimes very disappointed when the winner of some autographed piece of BJH memorabilia (a tambourine used on stage, for example), did not even acknowledge receipt of the prize. We thought that, if members had to register their interest, at least the prizes would go to people who would appreciate them.

The best prize we ever managed to give was a day at Strawberry Studios with the band. The winners had to travel all the way from Surrey, but genuinely enjoyed their day, and wrote a report about it for the newsletter.

I was, by nature, very shy and not at all self-confident, so one of the most disturbing things I ever had to do was to meet members face-to-face at concerts. Writing letters is easy compared with talking! The funny thing was that, usually, they were even more frightened of me than I was of them! Some seemed awe-struck because of my proximity to the band. That was really strange for me, and for the first time in my life I found myself in the position of having to draw other people out of their shells rather than vice versa. Once the ice was broken, though, it was always really interesting to meet "my" members and put faces to the names I had known for so long.

My biggest unfulfilled project was to have an FOBJH convention that both band and "Friends" would attend. We would play BJH music and show the film of the German tour, and everybody would have the opportunity to meet Woolly, John, Les and Mel. I think I would have pulled it off within another twelve months, but, of course, Woolly left the band in 1979.

I compiled two more newsletters after I knew he was leaving, as Handle Artists had requested that we hold back the news until the Autumn. I was not altogether happy about this as I think my loyalty had always been very much with the members of FOBJH, and it was very strange putting together an ostensibly normal Summer newsletter, knowing what I knew. The Autumn edition was my farewell and I handed over the club to Chrissie, who had been selected by the management.

When the news of Woolly's decision to leave reached the fans, we received a huge number of letters which touched our hearts. I have them still. Also, a steady flow of "pilgrims" began to arrive

on our doorstep. these we took in, fed, and let them listen to the demos we were working on in our house (tape decks, mixers, keyboards and guitars everywhere). I think we sent them all away comforted.

Woolly had always had a good rapport with his audiences, so when he finished recording *Maestoso* with Kim and Steve, we invited a few special "Friends" to a party in the Studio to celebrate both his birthday and the new album. Mike and Marietta came all the way from Germany to attend, and Rosemary and Patty, very early FOBJHers, stayed overnight with us. It took us all evening to get them to talk, and by bedtime they were quite garrulous. Next morning, they were as shy as ever.

FOBJH had been a big part of my life for a long time. It was always a struggle to run on such a tight budget and it took most of my time and energy to answer all the mail and plan new delights for the members. It always annoyed Woolly that this was so much taken for granted by the management, who seemed only to set up obstacles. He always said that they would appreciate me more if I had been paid.

I was distraught when I saw what happened to my baby after I had handed it over to Chrissie. I suppose that's what can happen when the person running the club is doing it for money and not for love. that's why the IBJHFC is such a success. Never mind the band: long live the club!



the unreleased Barclay James Harvest

IN THIS FINAL PART of our survey of BJH songs which never saw the light of day, we round up a varied selection which were written between 1967 and 1982.

Since the early seventies, the pickings are very thin indeed: Les has tended to write only the number of songs required for an album, and to dispense with any ideas which are not developed into songs in the recording studio. Woolly's unused material was largely used up on his solo projects, and John has preferred to re-present rejected songs later, so most have found their place on subsequent albums.

However, there are still a number of interesting songs, ranging from the sublime to the ridiculous, which have evaded capture; first off is a whimsical little gem from the band's formative days:-

Washing The Dishes

This one appears on the short film made by Lawrence Moore for Granada TV in late 1967 or early 1968, and is a jokey number written by Woolly. In the film, it is accompanied by silent-comedy style footage of Mel as "mother", washing up, with John and Woolly as the kids!

Too Much On Your Plate

This one should need no introduction to fan club members, being the song on our free flexi-disc. Recorded in October 1970, the song was part of BJH's live act, and was considered for inclusion on *Once Again*. Unfortunately its raucous style, somewhere between Cream and "Taking Some Time On", didn't really fit in with the semi-classical style of most of the album, and it was shelved. The song began life as a folky Woolly song called "I Could Have Died", but was heavily modified by John to become a real rocker, and the version on the flexi is a "live in the studio" performance. It was mixed for us by Gareth Cousins at Abbey Road Studios, using only 1970s techniques in order to retain the original flavour of the recording.

White Sails

Another out-take from "Once Again", and probably the best Woolly song never to be recorded! "White Sails" is a sea-shanty with a haunting melody, and was performed live by the band on their orchestral tour in 1970. It was chosen to go on the album, but, tragically, the orchestral arrangement recorded by Robert Godfrey was so inappropriately over-the-top that the band never even recorded their parts and decided to drop the piece altogether.

The Deepest Root That Love Sinks

Another orchestral number written by Woolly which was never recorded. This one was first considered for inclusion on *Once Again*, then ten years on it almost resurfaced on Woolly's abandoned *Black Box* solo album, but seems fated never to be recorded.

Does Your Brother Cast A Shadow

Over to John now for a socially conscious song about discrimination, echoing Charles Kingsley's message of "do as you would be done by". This one was demoed for the *Other Short Stories* album but never used.

Talk About Me

An unfinished song of John's which was presented for *Other Short Stories*, but which was not selected and was never completed. The song was based around a number of seventh chords and had a rather jazzy feel.

Brave New World

If "White Sails" is the great lost Woolly song, then "Brave New World" is John's finest unrecorded moment. The lyrics deal with getting older and memories of childhood, and the chorus has a terrific hook with its "Hey Susanne" refrain. Perhaps the song will eventually see the light of day, as, despite the fact that it was written back in

1971, the autobiographical lyrics apply equally well to any time in John's life - the final verse even begins:

"Now I'm old and grey
Life has passed my way..."

Not just yet, surely!!

Too Much Of Everything

An upbeat number, again written by John in 1971 and offered up for *Other Short Stories*. I have to say that, despite the inclusion of "Medicine Man" and "After The Day", the album could have been better if only the right songs had been chosen. "Harry's Song" and "Blue John's Blues", for instance, are, in my humble opinion, inferior to several of the songs which were rejected, which also included "Hymn"! Interesting to speculate how the band's history could have been altered had different decisions been made then...

Can't You See

Another reject from 1971, although in this case probably rightly so. It's still a good song, though, with a good melody in the chorus, although the lyrics are not amongst John's best.

Mæstoso • A Hymn In The Roof Of The World

Readers will be familiar with Woolly's solo version of this epic, but now imagine a rather shorter version with Les and Mel providing a distinctive rhythm track and John on lead guitar, and you'll have some idea of what you missed on 1974's *Everyone Is Everybody Else*. The song was recorded and mixed, but the band weren't entirely satisfied and it was left off the record, making it the only BJH album during Woolly's period not to feature at least one of his songs. Interestingly, the arrangement which appeared on his solo album is virtually identical, with the addition of some extra instrumental passages.

Please Be With Me (John Lees solo)

A rare cover version, which was recorded at the same time as "Best Of My Love" and "You Can't Get It". Written by Charles Scott Boyer, the original recording by Boyer's band Cowboy is a very country-ish rendition with lots of steel guitar, but the best-known recording, and the one which inspired John to cover it, is Eric Clapton's which appears on 1974's *461 Ocean Boulevard*. John's version is rather rockier than Clapton's laid-back approach, and, to these ears, the best one. We're still hoping that, if and when *A Major Fancy* finally gets a CD release, this song (and both sides of the 1974 single) will be added as bonus tracks.

Sleeping (Woolly Wolstenholme solo)

Intended for the *Black Box* album, "Sleeping" was a gentle variation on a piano theme from "Sunday Bells", but, unfortunately, Woolly didn't consider his demo of the song to be good enough to warrant inclusion on the *Songs From The Black Box* CD.

Why Remain (Woolly Wolstenholme solo)

This is a rather melancholy number with a familiar theme of parting; Woolly again rejected his demo of this song as sub-standard for the CD.



That brings us to the end of our dip into BJH's unreleased songs - the survey is necessarily sketchy and incomplete, as very few of the songs actually survive in recorded form, and there are many more songs which we only know as intriguing titles such as "The Teddy Bear Song", "Elephants Don't Fly", "Icy Kaleidoscopes" (all John's), "Della Darlin'" and "Song To Sue" (Les) or "The Day I Faced A Firing Squad" and "Naughty Naturist" (Woolly!). We shall probably never know what we've missed...

Keith Domone

unreleased live recordings

PREVIOUSLY UNKNOWN SONGS are, of course, the recordings for which dedicated fans would be most likely to trade an arm and a leg, and consider it a bargain, but there is also keen interest in live recordings of familiar songs.

Live performances can offer a new insight into a song (witness the transformation of "John Lennon's Guitar" in the live arena), or they can simply inject an excitement and spontaneity which is sometimes lacking in studio work. BJH's reputation was built and sustained on the quality of their live shows, so it's no surprise that a number of live recordings exist from various stages in their career that give a better perspective on their work.

I don't propose to cover unofficial audience recordings, otherwise known as bootlegs, partly because it would require a large book to catalogue them all, and partly because it has to be said that, with few exceptions, their lo-fi sound quality makes them almost unlistenable. What we're interested in here are the official recordings, made with a view to later release, or for TV or radio, which are of excellent, releasable quality, but which, for whatever reason, have never been issued commercially.

These are the ones which we've been able to unearth evidence of, in chronological order:-

3rd July, 1970 - Royal Albert Hall

We haven't been able to ascertain whether the whole concert was recorded, but at the very least there was a quarter inch tape of "White Sails", which, sad to say, seems to have been destroyed.

1971, BBC Live Broadcast

She Said; Mocking Bird; Dark Now My Sky; Song for Dying

We don't have a date for this one, or details of when it was broadcast, but, judging by the songs played, it probably dates from early to mid-1971.

16th November, 1972 - BBC In Concert

Mocking Bird; Medicine Man; Moonwater; Summer Soldier; The Poet; After The Day; Galadriel; Dark Now My Sky

Recorded at the BBC's own Paris Theatre in London's Lower Regent Street, this seems to be the only surviving recording of BJH playing live with the orchestra. It has been broadcast several times on Radio One, and a slightly edited version also appeared on a BBC transcription disc, but it has never been made available to the public. The rights to all of the *BBC In Concert* tapes were bought by Steve Mason's Windsong label, but it seems that they've been unable to get permission to release this particular concert on CD. It's a great shame, because this is a fine recording of BJH at their very best which could only enhance their reputation, and it would be a pity if the fans were denied the chance to buy it and the band received no income from it.

19th June, 1974 - BBC In Concert

Summer Soldier; Medicine Man; Crazy City; After The Day; Negative Earth; The Great 1974 Mining Disaster; Paper Wings; For No One; She Said

Another BBC show, this time live at the Hippodrome in Golders Green, London. This one is not of quite the same historical importance, mainly because it was recorded only ten days before the concerts which make up the *Barclay James Harvest Live* album, and all these tracks appear in very similar versions on that CD. However, that fact hasn't prevented some enterprising person from producing a bootleg CD taken directly from another BBC transcription disc. It appeared on the SGRS label and is called *Live In London 1974* - potential customers should note that, whilst the sound quality is pretty good, it's not up to the standard we've come to expect from CDs, and it faithfully reproduces several scratches from the BBC LP! The BBC tapes were recorded on the SQ quadraphonic system.

unreleased live recordings

19th October, 1976 - Hammersmith Odeon

Crazy City; Polk Street Rag; Hymn For The Children; For No One; Mockingbird

The tracks listed above were broadcast by John Peel on his BBC Radio One show, but it seems likely that they were recorded by the band for possible inclusion on a live album. After the 1976 tour, it was announced that a live album would be issued in the U.S.A. only, and a track listing was later given out including all of these songs. However, it was then decided to expand the project to a double album and to include songs from the 1977 tour, and the end result was the *Live Tapes* album. Most of these songs were included, but "Hymn For The Children" was left off, as was "The World Goes On", which was also on the original single album listing. No live recordings of either of these songs have ever been released.

30th August, 1980 - Berlin

Capricorn; Jonathan; Poor Man's Moody Blues; Suicide; The Song (They Love To Sing); Crazy City; Sperratus; Play To The World

Whilst the famous open-air show in front of the Reichstag was commemorated by the *Berlin - A Concert For The People* album and video, the above songs which were also performed on the day but not released. In the light of John's comments about technical difficulties with the recording, though, it seems likely that the recordings simply weren't good enough.

8th/9th, 20th November, 1982 - Paris/Rouen

Rock 'N' Roll Lady; Sperratus; Nova Lepidoptera; Berlin; How Do You Feel Now; Echoes And Shadows; Mockingbird; Loving Is Easy; Waiting On The Borderline; In Memory Of The Martyrs; Life Is For Living; Child Of The Universe; Play To The World; Hymn

Recorded at one of BJH's two shows at the Paris Nouvel Hippodrome and at Rouen's Parc des Expositions and broadcast by French radio.

13th October, 1984 - Wembley Arena

Fifties Child; Hold On; Rebel Woman; Waiting For The Right Time*; Just A Day Away; I've Got A Feeling*; Sideshow; Rock 'N' Roll Lady*; Paraiso Dos Cavalos*; Victims Of Circumstance*; Poor Man's Moody Blues**; Life Is For Living*; For Your Love*; Looking From The Outside; Child Of The Universe*; Berlin; Inside My Nightmare; Ring Of Changes; Hymn**

Tracks marked * appeared in hi-fi stereo on the *Victims Of Circumstance* live video, whilst ** means that the recording appeared both on this video and on the CD compilation *The Compact Story Of Barclay James Harvest*. The rest of the songs have not been issued - when it was planned to use one or two of these live versions on the recent *Best Of*, the tapes could not be found...

14th July, 1987 - East Berlin

Nova Lepidoptera; Rock 'N' Roll Lady; Child Of The Universe; Life Is For Living; Loving Is Easy*

The second open-air Berlin concert, in Treptower Park; all the set except the above songs appeared either on the *Glasnost* or on *The Best Of BJH* CDs ("Mockingbird"). *"Life Is For Living" appeared on the *Glasnost* video.

16th February, 1992 - London

Mockingbird; Hold On; On The Wings Of Love; Cheap The Bullet*; Rock 'N' Roll Star; Medicine Man*; Child Of The Universe*; Crazy City; Suicide?*; Rock 'N' Roll Lady*; Berlin*; Stand Up*; Shadows On The Sky*; Hymn**

Recorded at London's Town & Country Club. Tracks marked * were on the *Best Of Barclay James Harvest Live* video, and "John Lennon's Guitar", "Play To The World", "Alone In The Night", "Life Is For Living" and "Poor Man's Moody Blues" from this show were released on the two UK CD singles of "Stand Up".

THIS IS THE SECTION OF NL where we endeavour to answer your questions about Barclay James Harvest, or about the fan club. If you have any specific queries about particular songs, records or anything else which has puzzled you, just write to us at the usual address, and we'll do our best to find the answers.

??????

John Lees' Guitar

In the 80s John played his own customised guitar which looked like combining the best elements of a Les Paul and a Fender Stratocaster. How did he come to the idea of using it. Was it for the sound or playability (I noticed he used the bridge plate as a tremolo effect)? Was it made by a local guitar-maker? Would John still use it in future tours (if there are any)?

Several questions for the price of one here, and being a total ignoramus as far as musical instruments go, I asked John for some information. He explained that the guitar was made to his own customised design by a company called KET, and that he actually had three of these guitars! John was introduced to the company by one of BJH's roadies, a guy named Cyril who had also worked for the Pink Floyd. Tragically, Cyril was later killed in a motorway pile-up, and the band did a benefit show for his family.

The design was chosen for sound rather than practicality as the guitars required a lot of looking after and setting up. They were made with special pedal boards and would be totally impractical in the band's current set up, even though John does still have them - apparently it is much easier to play commercially-produced guitars.

Small World

On the Mandalaband albums, of which BJH play on the second, *The Eye Of Wendor*, members of the fine 70s and 80s group Sad Café perform. The last Sad Café album, *Whatever It Takes*, was released in 1989. What has happened since? I'm aware that Paul Young works with Mike And The Mechanics, but what about Emerson (not Keith) and Wilson? By the way, if you read the cover of Sad Café's fifth album, it says: "Special fanx... Barclay James Harvest for loaning us Linn, and the producer of that album was Martin Lawrence. The music on the first five albums was published by St. Anne's Music. This makes me wonder if BJH play on any of Sad Café's records?

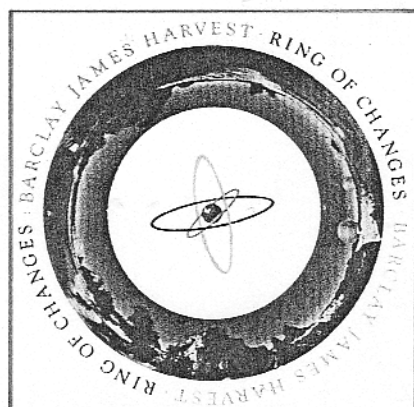
Fortunately, I'm a bit of a Sad Café fan myself, so I can answer this one. Apart from both hailing from the Manchester area and being excellent live acts who are severely underrated, the two bands have had a lot in common over the years: both signed to Harvey Lisberg and Danny Betesh's management company, Kennedy Street Enterprises, in the 1970s, and its associated publishing company, St. Anne's Music. Both worked with David Rohl on the Mandalaband projects and both have recorded LPs produced by Martin Lawrence at Strawberry Studios with artwork by Alwyn Clayden for Polydor!

BJH don't actually play on any of Sad Café's records (Linn was not, as rumour has it, a BJH groupie, but an electronic drum kit), but members of Sad Café have played on a BJH album: Ian Wilson and Mike Hehir sang and played guitar respectively on *Welcome To The Show*. I believe that since the members of Sad Café went their separate ways, Ian Wilson, Vic Emerson and Mike Hehir have mostly been involved in session work, especially at Andy MacPherson's Revolution Studios.

[Questions submitted by Ian Alexander and Knut Skyberg]



"RING OF CHANGES"



1. *Fifties Child* (John Lees)
Looking From the Outside (Les Holroyd)
Teenage Heart (John Lees)
High Wire (Les Holroyd)
Midnight Drug (John Lees)
2. *Waiting For The Right Time* (Les Holroyd)
Just A Day Away (Forever Tomorrow) (John Lees)
Paraiso Dos Cavalos (John Lees)
Ring Of Changes (Les Holroyd)

UK Release Date: May 1983
UK Catalogue No.: POLH 3

Recording Details

Recording Studios:

Recorded at Far Studios, Frankfurt (Frank Farian's studio. Mixed at RAK Studios, London.

Recording Dates:

January to March, 1983

Producer:

Pip Williams

Engineer:

Greg Jackman

Guest Musicians

"Special Guest Musician" was Bias Boshell, working with BJH for the first time. Bias (it's short for Tobias, by the way) was a founder member of Trees at the end of the 1960s, worked with Kiki Dee, writing "I've Got The Music In Me", amongst others. The orchestration on "Fifties Child" and "Paraiso Dos Cavalos" was arranged by Pip Williams and performed by the New World Philharmonic Orchestra conducted by David Katz. Kevin McAlea played keyboards on "Midnight Drug" and Henry Morris provided "occasional backing vocals".

Title

Coined in 1982, which was expected to be a "year of change" for BJH, moving to Germany for a year for tax purposes, changing producer and working with Bias Boshell for the first time.

Sleeve

Concept and design by Alwyn Clayden and David Walker. The "cut-out" design with the atom showing through was very effective on the LP, although the handwritten lyrics written in a ring on the inside of the gatefold are extremely difficult to read - one earlier design has them typeset in a more conventional manner.

Pip Williams

A trained guitarist, arranger and producer, Pip met David Walker in the early 70s, and later joined him at Handle Artists. Pip produced artists as diverse as Mud, Kiki Dee (when he met Bias Boshell), Status Quo and The Moody Blues, as well as performing briefly with his own band, Bardot. Greg Jackman was Chief Engineer at RAK Studios when he first met Pip, and also joined Handle Artists in 1980.

Fifties Child

The musical theme of the song is introduced in the album's orchestral opening, a neo-classical arrangement, before the band plunge in. The song tackles the lost idealism of those who grew up in the sixties and seventies and calls for a return to those values of peace and love.

Looking From The Outside

An ambiguous lyric here, which at first seems to be about a relationship where the writer can't reach a partner on an emotional level, but then could also be read as the first recognition that all was not well within the band. This is only a personal construction, of course, but in the light of John's and David Walker's comments that this album would not have been made were it not for the strong character of Pip Williams holding the band together, the latter interpretation now seems more credible.

Teenage Heart

John revisits his youth with this tale of post-pubescent passion for his own Lolita!

High Wire

There's a real drive to this song, as Les tackles a relationship where the protagonist is badly-treated, and predicts that his lover will come to a bad end, but can't resist coming back for more.

Midnight Drug

The contrast between the natural highs of love and the artificiality of chemically-induced pleasure is not a new subject for John (cf. "Hymn"), but this song is more personal. It was written about a particular friend who was, as John saw it, wasting his money and destroying his life with drink, drugs and promiscuity. The message does not come across as smug or patronising, though, but with genuine concern.

Waiting For The Right Time

The second single from the album in the UK, although the German company chose to go with an edited version of "Ring Of Changes" instead. It's a bittersweet romantic tale about loneliness after a heartbreak, with Les holding out the hope of a reconciliation and a happy ending. The 7" version of the single was shortened by means of an atrocious piece of editing which managed to destroy the time structure of the song.

Just A Day Away (Forever Tomorrow)

John's love song was a rather surprising choice for the first single to promote the album, perhaps, but it fared quite well, reaching #40 in Germany and, with the benefit of a rather lurid picture disc, #68 in Britain. The "Tijuana brass"-style trumpet solo towards the end sounds very much as though it was synthesized, as does the string arrangement..

Paraiso Dos Cavalos

Following the 1980 European Tour, John and his family went on a riding holiday to the Algarve in southern Portugal, intending to be there for a week or two, and ended up staying for months! The riding school was called "Paraiso dos Cavalos" (Portuguese for "horses' paradise") and was situated in the Quinta do Lago area, near Almansil. Nico, Limpopo, Ipaminandas and Young Nero were some of the horses. Here the orchestral arrangement is more sensitive, and there's some beautiful harp which complements the subject-matter perfectly.

Ring Of Changes

The Morse code with which Les's title track begins actually spells out "ring of changes", and the album's theme of cyclical change is continued in the circular artwork, the lyrics of this song and the reprise of the orchestral motif at the end, bringing us neatly back to where we came in.

Top Of The Pops!

BJH's legendary (and only) appearance on the BBC's *Top Of The Pops* was re-broadcast by satellite channel UK Gold on the 30th of November. The clip was originally shown on March 17th, 1977, and showed the band miming to the Live EP version of "Rock 'N' Roll Star". Unfortunately, we never receive advanced warning when BJH are going to appear on TV, so the only answer is to keep your eyes out in TV listings magazines or newspapers. Special thanks to club members Sue Curtis and Steve Hingley for tracking this one down for us.

Woolly Review

Swiss magazine *Empire* carried a sympathetic review of Woolly's *Songs From the Black Box* CD; a rough translation follows:-

Stuart John 'Woolly' Wolstenholme must still be best-known as the keyboardist and founder-member of Barclay James Harvest. Frustrated by the inevitable constrictions of having three songwriters in one band, he left BJH in 1979, just as they became commercially successful and played their way into the hearts of female German fans with their smoochy songs.

In 1980, together with Steve Broomhead (guitar) and Kim Turner (drums), he recorded *Mastoso*, which appears on this CD in its entirety, together with *Black Box*. This LP was neglected due to the record company's lack of interest; a pity, for the melodic and technically faultless ballads, which fall somewhere between early BJH, Gary Brooker and Camel, deserve more attention. Nevertheless, Wolstenholme went on tour and was encouraged by the positive response he received to record a second album, *Black Box*, which rested undisturbed in the archives until now. Consistently, he pursued his own style and integrated new influences such as UK. On *Black Box* there are mainly short titles, which surprise with their meticulous structure and variety. Wolstenholme's appealing vocals are founded on recurring keyboard motifs and the talented duo of Broomhead and Turner complete the work to make it a very entertaining listening pleasure, enhanced by the digital remastering.

BJH Chart!

Thanks to Matthias Oeschger in Switzerland for information about two radio station listeners' charts where BJH made an appearance. In the "Eurochart", radio stations across Europe joined forces to compile a listeners' all-time favourites Top 1,500 chart, and BJH make two appearances, at #1,059 with "Child Of The Universe" and, more impressively, at #96 with "Hymn". In Swiss station DRS-3's own chart (which also formed part of the survey for the Eurochart), "Hymn" came in at #158.

Ars brevis



From The Guardian - as Oscar Wilde put it, there's only one thing worse than being talked about...

A FRIEND OF MINE had found a promo copy of *Eyes Of The Universe* in a used record store in San Francisco back in 1979. Upon first listen, he rushed back to pick up others he saw there (*XII, Time Honoured ghosts, Gone To Earth*). Over the next year he had found almost the entire back catalog (most for under \$1.00). It was in 1980 that my friend was introducing new bands to me that he had found in this way. (By the way, another great band that BJH fans would like is Kayak). Songs like "Play To The World", "Berlin", "In Search Of England", "Moongirl" and "The World Goes On" were instant favorites. I made a couple of tapes that would have to hold me over for the next 12 years. I have been able to share these tapes with other friends who also seemed to be instantly hooked on BJH. I never ran into anyone who knew of BJH.

While in L.A. in 1992, I made it a point to go to a small record/CD shop which is known for its specialty in progressive music (Round Sounds in Redondo Beach, CA). Ed Wilson, the owner, had a pile of import CDs on the counter that I was flipping through while conversing with him about certain groups from Europe (most of which are not carried by the average record/CD store). I was very surprised to find a Barclay James Harvest CD!! It was *Octoberon* which I recognized immediately. I mentioned that I really liked BJH music and that I was surprised that they were being released on CD since I thought no one knew who they were. Then from under the counter, Ed pulled out a CD titled *Berlin - A Concert For The People*, saying it just came in, which I didn't associate with BJH so I went on through the pile. (There were so many CDs out on the counter for me to keep track of). I then found *Gone To Earth*, which I would notice from across the room, which I quickly grabbed up, claiming it as mine. I couldn't believe I would actually be able to hear clean recordings of these albums after surviving the last 10 years on poor quality recordings of old worn LPs. Noticing my passion, Ed again, this time handing to me, explained that this CD (*Berlin*) was very rare and almost impossible to order. It must have been the way the crowded store was and my rush to be somewhere else, that I actually put it down on the counter, wondering why Ed would keep handing

me Berlin (thinking of the group Berlin). I quickly flipped through the last few CDs, finding one that I thought was interesting, called *Face To Face*, but still not noticing who the artist was, I turned it over and recognized the names of Les and John under the song titles and excitedly turned it back over with many questions to Ed as to what this was and when Barclay James Harvest got back together etc... That's when he handed to me, for the third time, the *Berlin* CD, explaining that BJH had been releasing albums all along! What a surprise to me, and knowing how some of my friends would feel, I proceeded to find as many new releases as possible, such as *Welcome To The Show, Ring Of Changes, Glasnost* and *Turn Of The Tide*. I quickly joined the IBJHFC and have been trying to promote BJH to certain radio shows in the hope that someday they may tour the U.S.

DANIEL WHEELWRIGHT

Coming Soon...

We hope to have further news about the band's tour plans for this year in time for inclusion in the next edition of the magazine.

Also forthcoming is 1984's *Victims Of Circumstance* in the Album Portfolio slot plus Feedback, Tell Me The Answer and all our regular features.

NL29 will be out at the end of May, and the last copy date for submissions, advertisements etc. is April 10th.

No Tears

Greetings music lovers! So Polydor have finally decided to cash in their chips on BJH. This is the best news I've heard in years, and I for one won't be shedding any tears over this badly run company. I think a new record label would be the best remedy for the Barclays, e.g. the Victory label, which I've noticed has Yes, Emerson, Lake and Palmer and Tin Machine, would be the type of label for a band of their stature.

On to the interview you conducted with David Walker: I thought this was a revealing and honest assessment from David, especially about Woolly coming back as a member of BJH. I thought that the albums between 1979 and 1987 were good albums and the concerts I saw in this time were brilliant, but I think now might just be the time to regroup with Woolly. The reason I say this is because I've noticed on the last few tours something seems to be missing, i.e. the power and the glory of Woolly's orchestral majestic sweep on the keyboards, but at the end of the day would Woolly want to come back?

I also have to agree on the fans' letters about the band; as David said, they seem to be trying to create some kind of conflict between the members of Barclay James Harvest.

The lack of inspiration and ideas for new material is not surprising when you consider what's been happening in the background, such as the lack of success of the recent CD and concert ticket sales and the bereavements suffered by both John and Les. I still think there are some great tracks on *Caught In The Light*. I've bought a number of new discs this year, such as Pink Floyd's *Division Bell* and ELP's *In The Hot Seat* plus new CDs by Steve Vai, Todd Rundgren, Neil Young, Traffic and Asia, and to be honest these artists' new releases don't seem any better or any worse for that matter.

So here's to 1995 and let's hope the guys have better fortune. Not 'arf!

IAN BOWDEN

Polydor Blues

Polydor recently dropped Jason Donovan because of diminishing returns (or was it his diminishing hairline?), so it hasn't come as too much of a surprise that after the commercial failure of *Caught In The Light* they pulled the plug on BJH as well. It's been a good decade since the band have had any decent promotion from Polydor and it was clear for all to see that, from *Face To Face* onwards, Polydor simply wasn't prepared to put any further serious investment into the band. Sadly, this meant that, whilst some of the music in the last ten years has been great, BJH have been playing to ever-decreasing audiences. It's a sobering thought that a band of the quality of BJH are currently without a record deal, and that situation surely won't change whilst the band's current identity crisis exists.

Nonetheless, the events of the last year or so could still spell a new beginning for the band, if they have the appetite. I've absolutely no doubts at all that after so many years in the business, playing mostly on their own terms, BJH have won a lot of friends and admirers. I'm sure that if more people were made aware of a new BJH album or tour, this would generate more interest in the band. Yes, they still need to get their act together, and just as importantly they need to believe that their future is more than a throwback to their past. Polydor may have done the band a favour by releasing them - 20 years of marriage often spells complacency and indifference! I want to see BJH looking like they mean it again, and the challenge of the "Unplugged" project might be just the catalyst they need.

TERRY LUCK

Offensive

September 1819

After Keats

Whilst it's very sad to read of the turmoil and confusion within the ranks, and I quite agree with your editorial comment, I should like to point out that Mr. Walker's comment that the fans should "back off" is quite offensive. Surely we have a right to our views - the fact that many of us agree on basic points, i.e. direction of the band, Woolly etc., means that we can't all be wrong! He points out that the band stopped listening to him; he is doing the same to us! David Walker and BJH should remember that without any fans there would be no band at all. Having said that, I'm looking forward to another year's NLs. It surely must get better soon - after all, can things get any worse?!!

STUART BERRY

The fact that they have parted company with Polydor is probably not that bad. If they don't go on it doesn't matter anyway and if they go on it's probably more appropriate to record for a smaller label. A major like Polydor seems to be good at milking the successful cows, but the less successful acts seem to get lost on the way... I'm just wondering what rôle Lindsay Brown plays in the game - isn't he a Polydor employee, too?

It was good to read David Walker's view on the situation. He seems to be an honest and thoughtful man; he doesn't paint a black and white picture but develops his own thoughts and then questions them. Just one thing: he says they're making a loss on BJH at Handle. I don't think it is appropriate to split those £400,000 in thirds as the *expenses* they have on BJH can't be a third either... (??)

MATTHIAS OESCHGER

A chord of
wings and the
barn owl
glides forth
before the
eyes of stars.

The sun
dips its
orange face
behind the
hills and
sizzles into the
Atlantic.

From the copse
the fox barks,
longing
to sink its fangs
into a hen's
plump neck.

Men
carrying shirts
on their
sunburnt arms
tramp home to their
wives, their
plates and their
beds.

Laid to rest,
their scythes
have shorn
acres of
golden hair from the
earth's brown pate.

On to the
road,
pocked with stones and
cool with dust,
the risen moon casts
menshadows.

Edwin E. H. McCloughan

DO YOU HAVE the "Just A Day Away" pic disc (with the correct B-side)? If you have, I have the mispressed version which I'll gladly swap. Also, I'm having no luck at all finding John Lees' two solo singles:- if they're in VG-EX or M, I'll pay good money. Also still looking for "Panic" CD and "Who Do We Think We Are" promo CD. Again, good prices paid! Please write to:

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All prices plus p+p. Please write first to:

MARKUS KOCHNISS, Humperdinckstr.1, 53797 Lohmar, GERMANY

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ANDREW MÔN HUGHES, 145 London Road, Holyhead, Gwynedd, LL65 2NY

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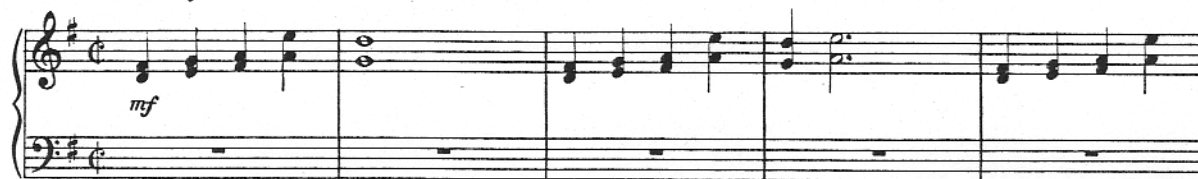
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LOVE IS LIKE A VIOLIN

Words & Music by
JOHN LEES

Moderately



D7sus



D7

D7sus

G

D7

Love is like a vi — o — lin



G

D7sus

G

play - ing soft and low —

In your heart you held —



D7

G

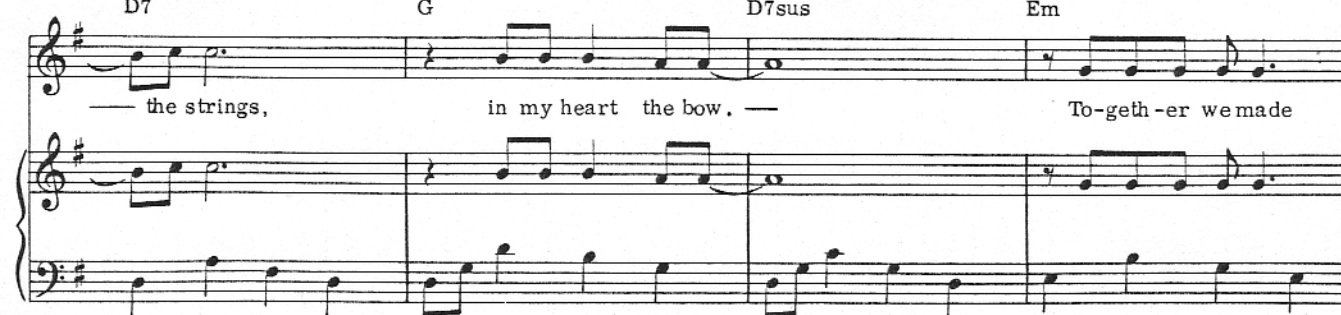
D7sus

Em

— the strings,

in my heart the bow, —

To-ge-th-er we made



D Em D

soft sweet mu— sic, To — geth—er we — be—lieved. —

Em D Em

In ev-'ry day, in ev — 'ry ho — ur, Our love was ev — 'ry-thing. —

D D7sus

G D7

You were like a moun — tain stream
Af — ter all the leaves — had gone

G D7sus G

flow — ing fast and free. —
you were win — ter snow. —

You were like the au —
You were so cold and far —

D7 G D7sus

— turn leaves blow-ing from my tree. —
 — a - way I had to let you go. — }

Em D Em

To-geth-er we made soft sweet mu— sic, To - geth-er we — be-lieved—

D Em D

— In ev - 'ry day, in ev — 'ry ho — ur, Our

Em D Em E

love was ev — 'ry-thing. — ev — 'ry-thing. —

G D Am Em G D

First dance, you were mine, — First dance we made —

Am G D Am em G D

it. Last dance, last chance. — You know — I know —

Am E7 Am

you were wrong. — You know — you were wrong.

E7 G D A

You know — for ev - 'ry feel — ing there is a song. —

D7sus D7 D. al D7sus

⌘ Coda G D Am G D

You know — I know. — First dance,

Am Em G D Am G D

you were mine, — First dance we made — it. Last dance,

Am Em G D Am E7

last chance. — You know — I know — you were wrong. — You know —

Am E7 G D

— you were wrong. — You know — for ev - 'ry feel — ing there is a song —

A No chord

mf

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NL28



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