

BARCLAY JAMES



HARVEST

FRIENDS OF BARCLAY JAMES HARVEST

NEWSLETTER No. 7 — SEPTEMBER 1978

FRIENDS OF BARCLAY JAMES HARVEST
2 Swinbourne Grove, Withington,
Manchester M20 9PP

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Original cover design by Andrew Burnet
Adapted for use by Jill

Dear Friend,

Hello again, and thanks to all of you who sent those postcards that have been decorating my office wall all summer.

The last few months have been hectic enough, but I'm expecting to be even busier during and immediately after the British and European Tours, as there will be hundreds of new members to enrol, and only one small me to cope! For this reason, it will probably take me longer than usual to reply to your letters, as the enrolling of new members, and simple orders must take priority. I would therefore ask you to try to hold on to all but your most urgent requests until the rush is over, and hope that you will bear with me during this busy time.

As you will have realised, this newsletter is a bit earlier than usual. The reason for this is that I wanted to get it to you in time to give you the glad tidings about the band's new album.

September Release for new Studio Album

Barclay James Harvest's new studio album, "XII" should be in your local record shops on September 15th. As promised, there are many more tracks than usual on the album — 11 in all — but the increased number has caused no loss of sound quality.

I'm sure that you will already be wondering why the album should be called "XII" as it is the band's thirteenth L.P. release. The simple answer is that as "Early Morning Onwards" is no longer available, it has been omitted from the count.

I won't attempt to describe the album in any more detail than I've already given in Newsletter No. 6, as you will soon be able to hear it for yourselves, and will, of course, form your own opinions. What I will do, however, is to give you as much factual information about it as I can.

"XII", out on Polydor POLD 5006, was recorded at Strawberry Studios (North), Stockport, and was produced by Barclay James Harvest and Martin Lawrence. The engineer was Martin Lawrence, and he was assisted by Chris Nagle. The album was mastered at Strawberry Mastering, London, by Melvyn Abrahams. The tracks are as follows:—

SIDE ONE	Loving Is Easy — John Lees
	Berlin — Les Holroyd
	A Tale of Two Sixties — John Lees
	Turning in Circles — Les Holroyd
	The Closed Shop — John Lees
	In Search of England — Stuart John Wolstenholme

SIDE TWO	Sip of Wine — Les Holroyd
	Harbour — Stuart John Wolstenholme
	Nova Lepidoptera — John Lees
	Giving It Up — Les Holroyd
	The Streets of San Francisco — John Lees

No single will be released from the album until it has been out for a while. The reason for this is that the disc jockeys will by then have selected the tracks which they feel are most suitable for broadcasting, and these tracks will then be released on a single. In this way, the band hope to avoid the risk of releasing a single which will not be picked up and played on radio.

Some of you complained about the lack of information given out with "Live Tapes", but there will be no cause for similar complaint in the case of "XII". Not only will all the lyrics be shown, but there will also be a complete list of all the instruments used and who played them.

There will be an added bonus too, as inside the album sleeve, there will be a poster of the cover design, for you to pin on your wall.

LAST MINUTE NEWS — "XII" to be released on Polydor in America on September 15th; one week earlier in Germany.

"Loving Is Easy" may be released as a single in mid-October.

Tour Dates

For the benefit of those new members who will not receive Newsletter No. 6, here are the British Tour dates again:—

September 27th	PRESTON, Guildhall
September 28th	LIVERPOOL, Empire Theatre
September 29th	SHEFFIELD, City Hall
September 30th	NEWCASTLE, City Hall
October 1st	EDINBURGH, Usher Hall
October 2nd	ABERDEEN, Capitol
October 4th	DERBY, Assembly Rooms
October 5th	BIRMINGHAM, Odeon
October 6th and 7th	HAMMERSMITH, Odeon
October 9th	PORTSMOUTH, Guildhall
October 10th	BRISTOL, Colston Hall
October 11th	OXFORD, New Theatre
October 13th and 14th	MANCHESTER, Apollo Theatre
October 15th	LEICESTER, De Montford Hall
October 16th	IPSWICH, Gaumont
October 17th	BRIGHTON, Dome Theatre

As is usual at this time of year, the European dates have still to be finally settled, and the list given below is not necessarily the final picture. As with all details given in the club newsletters, it is the most accurate information that can be given, when going to press, but circumstances may cause unforeseen changes in the plans.

October 21st	DORTMUND, Westfalenhalle
October 22nd	DUSSELDORF, Philipshalle
October 23rd	COLOGNE, Sporthalle
October 24th	HAMBURG, Congresscentrum
October 26th	STUTTGART, Boblingen Sporthalle
October 27th	ZURICH, Winterthur Eulachhalle
October 28th	NURNBERG, Hemmerleinhalle
October 29th	MUNICH, Circus Krone
October 31st	LUDWIGSHAFEN, Eberthalle
November 1st	FRANKFURT, Offenbach Stadthalle
November 2nd	HANNOVER, Niedersachsenhalle
November 4th	OLDENBURG, Weser-Ems-Halle
November 5th	BERLIN, Eissporthalle
November 7th	GENEVA, Pavillion des Sports (& T.V. Show)
November 10th and 11th	PORTO, Coliseu
November 13th, 14th and 15th	LISBON, Coliseu
November 17th	MADRID (theatre not finalised)
November 21st	PARIS (theatre not finalised)

For more general information about the Tours, see Newsletter No. 6.

"The Talking Parcel"

Although there is no more definite news about the band's film, "Caught Live" as yet, negotiations are still going on with I.T.V. The film has already been shown in some European countries, including Germany, and the reception has been good.

One half-hour film that is scheduled to be shown on I.T.V. on Boxing Day (December 26th), which may be of interest to members, is an animated story called "The Talking Parcel". The music for this has been written by Davie Rohl and Woolly. Woolly also plays keyboards on the soundtrack. The original story is by Gerald Durrell, and involves many strange beasts such as cockatrices, werewolves, mandrakes, will o' the wisps, and a friendly sea monster called Oswald. Actors who provide the characters' voices include Roy Kinnear and Windsor Davies. "The Talking Parcel" is animated by Cosgrove/Hall.

An album featuring music from the film is also planned by Phonogram, and will probably take the same name. Although there is not a great deal of music in the film itself, the main themes have been extended and modified for use on the album.

If "The Talking Parcel" is a success, there is a possibility of a T.V. series based on the original, and the music from the album will be used for this.

LAST MINUTE NEWS — "Caught Live" to be shown at selected cinemas in Germany during October.

Barclay James Harvest — Origins

Many of you must often have wondered what it was that prompted John, Les, Mel and Woolly to take up the instruments they now play. I know that quite a few of you are budding musicians yourselves, and so it may encourage you to know that the band started out with spare-time tinkering, just as so many of you have done.

JOHN took up guitar playing when he was fourteen, strumming a cheap acoustic in his bedroom. In 1965 he met Woolly at Art School, and was joined by him in the "Sorcerers", a local group which concentrated on playing Eddie Cochran-style rock. This group later formed the basis for the Blues Keepers (see biography).

John's first electric solid guitar was a Futurama 3, and he later progressed to a Burns Trisonic, which was stolen. After that he played a Harmony Stratotone Jupiter, and next he bought his first Fender Stratocaster. He has used Strats ever since, but not to the exclusion of all else, as he still uses Telecasters, and his Les Paul Custom, and once owned a Gibson SG Standard.

He now owns:—

- Gold Fender Stratocaster
- Sunburst Fender Stratocaster with Alembic electronics
- Blonde Fender Stratocaster with 2 Gibson Humbuckers
- Gibson Les Paul Custom Sunburst
- Travis Bean
- Gibson J45
- Ibanez 12-string
- Yamaha FG140
- Fender Telecaster (Maple neck)

LES began at ten years of age with a Spanish guitar, and continued to play this until he was fourteen. This was when he and Mel joined their school group. As the group was short of a bass player, Les took up the bass to fill the gap, and he hasn't looked back since! Well, they do say that necessity is the mother of invention! His first proper bass was a small bodied Framus. This, too, was stolen.

Of course, Les still plays the guitar, and is also an accomplished pianist and banjo player. You will hear an example of his piano playing on "Berlin" on "XII", and you will remember his work on the banjo from "Friend of Mine".

Les now owns:—

- Gibson double-neck EB3/SG
- Gibson '76 Thunderbird
- Alembic Stereo Bass

Gibson EB3
Epiphone Texan acoustic
Iada five-string banjo

MEL's story is perhaps the strangest of all. His father owned a ukelele-banjo, and one day in his early teens, Mel took it into his head to try to play it. Being not at all satisfied with the sounds he was producing, he took off the strings and began to hit it. This, for him, was a far more satisfactory noise, so he then and there resolved to take up drumming. His first kit consisted of an Eric Delaney snare and hi-hat, and later he bought a Brown Olympic kit, with Zyn cymbals. As you have already read, he started his musical career along with Les in his school group.

Mel is not only a drummer, though, as apart from all the other percussion instruments, he plays the guitar in his spare time, and has an Epiphone (USA) Caballero, and a Japanese Epiphone acoustic.

The percussion instruments Mel now uses are:—

- 1 Ludwig Silver sparkle Super Classic kit with 22" bass drum
- 1 older Ludwig Silver sparkle kit with 20" bass drum
- 1 Arbiter Auto-Tune kit
- Various snares including Ludwig 6½" Orchestral
- Zildjian and Paiste cymbals
- 1 set Premier Vibes
- 1 set Premier Timbales and Cow Bells
- 8 Rototoms 6" - 20"
- 1 Pair LP Congas
- Vibra-slap, Guiro, Cabassa etc.

WOOLLY's first instrument was a tenor banjo, which he began playing at the age of twelve. He diversified when he was sixteen, by joining Delph Band for a short time, playing tenor horn, although he confesses that his talent in this direction was somewhat limited!

At Art School, he met John, and joined him in "Sorcerers" playing tambourine and singing. He bought John's Futurama 3, and later bought a Harmony Stratotone Mercury. (Yes, another missing guitar!). He continued with the Blues Keepers, playing whatever instrument was "fashionable", and as a result, found himself playing the harmonica and 12-string guitar. (You can hear examples of these latter talents on "The Street of San Francisco" and "Harbour" on "XII".) When, therefore, someone was needed to play keyboards, he had to learn the instruments from scratch, but quickly learned to master the organ, piano, mellotron and later, various synthesisers.

He has, however, always kept his penchant for 12-string guitars and now owns:—

- Gibson B25 12-string
- Gibson ES335 12-string
- Guild F212 12-string
- Fender electric 12-string

Returning to his more well-known role, he now plays:—

- Mellotrons (Mks 1a, 3 & 4)
- Hammond L122 Organ
- Hammond C3 Organ
- Mini Moog Synthesiser
- ARP Pro-Soloist
- ARP String Ensemble
- Lawrence Audio Piano

Live Tapes

Many of you were interested in discovering exactly where each track on "Live Tapes" was recorded, and I said that I would try to find out for you. Unfortunately, I have been unable to do this as no records were kept of exactly which of the many recordings made were used. The only information that I can give is that the album was made up from material recorded

at Liverpool, Croydon, and Hammersmith on the 1976 Tour, and that the songs from "Gone to Earth" were recorded live in Germany on the 1977 Tour.

Despite good promotion by Polydor, "Live Tapes" failed to make an impression on the British charts unlike "Live" in 1974. As usual, the music press did nothing to help sales, and once again resorted to that "mindless reviewer" technique which seems to be especially reserved for Barclay James Harvest albums. (Just out of interest, did anyone see a good review of the album?) But, despite the John Gills of this world, you will be pleased to hear that "Live Tapes" is selling steadily in this country, and that the August 16th edition of the German magazine, "Musik-Information" shows it at a new entry in the charts at Number 19! Well done Germany!

Anyway, from your letters, you certainly seem to be enjoying the album, and, after all, that's all that really matters, isn't it!

Here's what one member, Alan Mathews from Torquay, Devon, had to say. His comments are particularly interesting, as, living in Devon, he doesn't often get the chance to see the band live:—

"After many listens, I have come to the conclusion that this is a very good live album; along with "Wings over America", "Procol Harum Live in Concert with the Edmonton Symphony Orchestra" and "Live and let Live", it is one of the best live albums I have heard. The sound and performance are excellent, and the arrangements and placings of the material on the album are faultless.

The album commences with an incredibly tight rendition of "Child of the Universe". On first hearing, as always, I have my ritual of hearing a new album, sitting alone with a cup of coffee at hand, with the album sleeve in front of me. I was looking over the inside cover, viewing the moorland scene at sunset on a cold winter's evening, with the last glimpse of daylight peeping through the dark clouds, when I could hear these weird and wonderful sounds descending from above. Had I mistakenly purchased the soundtrack of "Close Encounters"? I was expecting a flying saucer to suddenly appear on the landscape. The opening bars of "Child of the Universe" pulled me out of my daydream and commenced four sides of musical delight.

The echoed ending of the opening track — "I'm the child next door, three thousand miles away-way-way-way" — what an ingenious idea! Other high spots of the album for me are "Rock 'n' Roll Star", "Jonathan", "One Night" and "Suicide?"

Just a few criticisms — too many of the songs have similar endings; that decreasing tempoed classical-type climax.

One song disappointed me — "Crazy City". Could ever an electric guitar make such a vulgar noise as on the opening theme? It also sounds as if at that particular performance the lads had started late, and were thinking about the train they had to catch later on! The song is destroyed by its up-tempo treatment.

All in all though, an improvement on the also good B.J.H. "Live".

I chose this description of the album, because, although it is not as ecstatic as some that I've been sent, it is fair and well-reasoned, giving praise where praise is due, and condemning where it is not. Perhaps some of the reviewers for the music press could learn a thing or two from Alan!

Well, that's all about "Live Tapes" now, except to say that I hope those of you who have already bought it continue to enjoy the moments of a great Tour that it recalls, and that those who have not yet added it to their collection, will do so soon!

"Suicide?" Secrets revealed!

Now the startling revelation you've all been waiting for — how the sound effects at the end of "Suicide?" were recorded! To explain this, I must first introduce you to a piece of equipment known as a "dummy head", or more correctly a binaural microphone system. This

breakthrough in recording technology has been responsible for bringing John's breathy "Just in time", and the sound of Woolly's clogs to your living rooms in glorious, breath-takingly realistic stereo. Isn't science wonderful!

Imagine a pair of earphones (the sort they have on aeroplanes), where the 'speakers are replaced by microphones, and connected to a tape recorder, so that everything recorded by them is precisely as the wearer hears it. That's a dummy head.

If you listen to a playback of such a recording, wearing headphones, it will sound as though it is actually you who are doing all the things recorded, as the sound comes to you in exactly the same way as if you were the original wearer of the dummy head. Recorded footsteps sound as you would hear your own; voices from a distance sound as you would hear them; and a suicidal fall, recorded with a dummy head, will sound to you, the listener, as though it were you who were falling.

Well, that's the principle behind the recording of the end section of "Suicide?". For this, the lads turned actors, and played out the last moments of the life of the character in John's song. Woolly played the part of the "suicide", and had to wear clogs for the recording, as ordinary shoes did not record well enough. Wearing the dummy head, he walked up and down the road outside the Studio to simulate the sound of the "suicide" walking to the "Losers" club. The "club" was in fact the reception area of Strawberry Studios, with suitable atmospherics being provided by the rest of the band, roadies, and employees of the Studio. Murray's "Are you a member?" (which he had to be persuaded to change from "Can I see your member?"), is not easily audible, but Ian Southerington can easily be heard playing the part of the barman, with his "Can I offer you a drink, Sir?".

The lift taking our character to the roof of the building, is actually the goods lift at Strawberry.

The recording of the fall itself posed a bit of a problem, as Woolly was not prepared to throw himself from a roof for art's sake, even though the others tried their hardest to persuade him! Instead, the dummy head Part One, was used in conjunction with the dummy head Part Two, which is little more than a glorified hairdresser's dummy! The whole thing strongly resembles a wig stand wearing headphones! The complete article was then attached to the end of a fishing rod and line and thrown out of the window of a 9th floor hotel room. The sickening, deafening rush of air that you hear at the end of the track is therefore exactly what you would hear if you decided to throw yourself from a tall building. However, I would strongly advise you not to test the authenticity of the sound by this method!

Well, that's the whole story, so I hope that it has put a lot of minds at rest.

"Frantic" Correspondence!

You will remember that the last newsletter included a warning from Member No. 456, Anne Rowan, about the record advertised by "Frantic Mail Order" as "Early Morning Onwards". After having seen the advertisement for myself, I wrote the following letter to "Frantic".

Dear Sir,

7.7.78

I noticed your advertisement in "Sounds" in which it was stated that "Early Morning Onwards" by Barclay James Harvest was one of the albums you have in stock. However, the record number quoted was that of "Best of Barclay James Harvest", which is the compilation album that replaced "Early Morning Onwards" when it was deleted. As the deleted album is now a rarity, and much sought after by fans of the band, I feel that your advertisement is very misleading, and would be obliged if you could change it at the earliest convenient time.

The mistake was first drawn to my attention by a member of the band's fan club, who was caught out by the advertisement, and who was sent a copy of "Best of B.J.H.", when she ordered what she thought was the rarer album.

Yours faithfully,

Me

P/P Barclay James Harvest.

The Company's reply came very quickly, and will be of interest to anyone who finds themselves in the same position as Anne.

Dear Jill,

11.7.78

With reference to your letter dated 7th July, I must apologise most sincerely for the mistake in our Frantic advertisement and also apologise for any inconvenience it may have caused to any Barclay James Harvest fans. In our defence, I can assure you that it certainly wasn't our intention to mislead anyone into thinking that it was the rarer album "Early Morning Onwards" that we stocked, in fact, I think I do know how the mistake occurred.

Originally when SHSM 2013 was scheduled for release by E.M.I., we were notified that it was to be a re-release of "Early Morning Onwards", consequently it was listed in our catalogue as such. Unfortunately, when the album appeared and we noticed the error, our catalogue (the basis of all our adverts) was not amended. We shall of course now correct this mistake.

It goes without saying that we will of course give credit to, or refund the money of anyone who has received the "Best of B.J.H." but who wanted "Early Morning Onwards".

Many thanks for drawing our attention to this mistake and once again accept our apologies for any inconvenience caused.

Yours sincerely,

TANDY'S RECORDS LTD., D. F. Jones, Purchase Co-Ordination Manager

P.S. As our current sales figures show that we have to date sold in excess of 450 copies of "Live Tapes" hopefully we are pleasing more Barclay James Harvest fans than we are upsetting.

Song Lyrics No. 4: Thank You

I thank me, I thank you,
I thank Dixie and Pete too,
I thank Teddy for a sweet scene,
Eddie for the jokes in between.

I thank me, I thank you,
I thank Ollie and Chris too,
I thank Janet for the meat pies,
Snibbly for the soldering iron blues.

I thank Heather for the waterfall,
And Georgie for his Yankee drawl,
And Cassie is a gas with his "Wo ist und das", Mr. Dream,
I thank Nicky for his record machine.
And Ricky for the discount between,
I thank Eric for his Hot Legs,
Kev and Lol for Billy Bean's machine.

This song is a sort of musical credits list, so you may be interested to know the relationship of all those mentioned, to the band, at the time it was written.

Dixie was the owner of a music shop in Huddersfield.

Pete (Tattersall) is manager of Strawberry Studios (North).

Teddy (Meyers) was head of E.M.I., Switzerland.

Eddie (Buckley) was one of the road crew.

Ollie (Olwen Lees) is John's wife.

Chris is Les's girlfriend.

Janet (Pritchard) is Mel's wife.

Snibbly is a nick-name for Ian Southerington, who, as you know, is a member of the road crew.

Heather (Crowe) is the wife of one of the band's managers at that time.

Georgie is Dave Crowe's middle name. He was one of the band's managers at the time.

The waterfall is Dave and Heather's son.

Cassie (Ian Cassie) was one of the band's managers.

Nicky (Nick Mobbs) was head of Harvest Records.
 Ricky (Rick Dixon) is part of Kennedy Street Enterprises.
 Eric (Stewart) is a member of 10cc, formerly Hot Legs.
 Kev (Kevin Godley) and Lol (Lol Creme) were also members of 10cc.
 Billy Bean's machine represents the gizmo.

August Prize Draw Results

The winners of the latest Prize Draw were as follows:—

1. The band's first single, "Early Morning/Mr. Sunshine" (1968) went to Member No. 82, Joy Gallear from Barnsley.
2. The autographed copy of "XII" was won by Member No. 54, James Cully from Coatbridge in Lanarkshire.
3. Member No. 348, Phil Wiltshire from Stevenage in Hertfordshire, was the winner of the free £5-worth of spending from the club's price list.
4. The autographed tambourine that Mel used on his hi-hat on the 1977 Tour, was won by Member No. 307, Gordon Morrison from East Kilbride, Glasgow.
5. Finally, the selection of "Gone to Earth" and "Strawberry Studios" stickers went to Member No. 238, Lynda Maude from Leeds.

THE FOLLOWING MEMBERS would be interested in hearing from and writing to other members:—

Ian Humphries (No. 514)
 99 Springfield Road
 Swadlincote
 Burton-on-Trent
 Staffs.

Ann Priestley (No. 446)
 35 Cammo Grove
 Edinburgh
 EH4 8HA

Keith Domone (No. 63)
 26 Churston Gardens
 New Southgate
 London N11 2NL

Steven Eddleston (No. 100)
 19 Arnside Crescent
 Feniscowles
 Blackburn
 Lancs BB2 5DU

Walter O'Connor (No. 455)
 1081 Foster Street
 Franklin Square
 New York 11010
 U.S.A.

Members' Advertisements

If you wish to place a brief advertisement in this section of the newsletter, please send me the exact wording that you wish to appear, along with a cheque/postal order/money order for 25p (to help cover the cost of printing), in good time for the newsletter in which you wish to see it printed. (January, April, July or October.)

WANTED

All Barclay James Harvest, John Lees, Bombadil, and Mandalaband singles including deletions, imports, picture sleeves, flexi-discs and other rareties. Will exchange other rareties or preferably buy at your prices. Write to: Ronald Adam, 11 Beech Avenue, Grange Estate, Kilmarnock, Ayrshire.

WANTED

Bombadil single; pre-'75 badges, posters, programmes etc. Good prices paid if in good condition. Write to: Andrew Burnet, Inveresk Lodge, Inveresk, Edinburgh EH21 8PT.

Preparing this newsletter two weeks earlier than expected has been one mad rush! I'm really tearing my hair out, and would be entirely bald, but for the kind co-operation of Alan, my printer, and the other unseen hands, through which this will pass, before reaching you. Many thanks one and all!

In conclusion, I wish you much enjoyment on the forthcoming Tour. Don't forget to look for the new items on the Price List attached, as I've managed to procure three great, new items for you, which will be ready by September 30th.

Best Wishes,
Jill.

PRICE LIST — SEPTEMBER 1978

Tee Shirts

1. Club Tee Shirts. Circular BJH/butterfly motif in two-tone blue on white shirt. Sizes: Small, Medium or Large.

Prices: U.K. — £2.75 Europe — £3.75 U.S.A. — £4.00

2. "Gone to Earth" Tee Shirts, as available on 1977 tour. Gold design on navy shirt. Very few left — first come, first served! Sizes: Small or Large.

Prices: U.K. — £3.35 Europe — £4.00 U.S.A. — £4.15

3. Available from September 30th: BJH Press Kits. A beautifully presented, detailed biography and discography of the band, packed full of pictures and information. This would normally be available only to the Press, to advertise "XII", but a special small batch is being printed for club members, and will be ready by September 30th.

Prices: U.K. — £2.00 Europe — £2.75 U.S.A. — £3.00

Poster

4. A specially printed black and white poster of the band (23½" x 16½"), available only to club members.

Prices: U.K. — £0.75 Europe — £0.95 U.S.A. — £1.00

Badges

5. "Gone to Earth"

Prices: U.K. — £0.40 Europe — £0.55 U.S.A. — £0.65

6. "Octoberon"

Prices: U.K. — £0.25 Europe — £0.35 U.S.A. — £0.40

7. If you wish to buy both types of badge, one of each will be sent to you for the following combined prices:

Prices: U.K. — £0.55 Europe — £0.65 U.S.A. — £0.75

Photographs

8. As in "Introductory Package"

9. As in "Octoberon Pack" ("Everyone is Everybody Else" — time).

10. "Octoberon" — time.

11. "Time Honoured Ghosts" — time.

Prices for each: U.K. — £0.50 Europe — £0.60 U.S.A. — £0.70

12. Available from September 30th: BJH Photo-Pack. 6 black and white 10" x 8" prints as follows:—

Four individual action shots. 1 each of John, Les, Mel and Woolly.

One montage — four individual shots presented on one print.

One group photograph of the lads in the control room at Strawberry Studios.

Prices per pack: U.K. — £1.20 Europe — £2.00 U.S.A. — £2.10

Review Sheets

13. Number One. Four articles, including one from 1968, and one from 1969 (while stocks last).

Prices: U.K. — £0.25 Europe — £0.35 U.S.A. — £0.40

14. Number Two. Considerably better quality, more varied and more comprehensive than Number One.

Prices: U.K. — £0.85 Europe — £1.10 U.S.A. — £1.35

15. Available from September 30th: Review Sheet Number Three. Concentrates mainly on "Time Honoured Ghosts" and "Gone to Earth" albums and Tours, but with a few ancient items of interest thrown in! Very interesting reading.

Prices: U.K. — £0.70 Europe — £0.90 U.S.A. — £1.00

Programmes

16. "Octoberon" or "Time Honoured Ghosts".

Prices for One: U.K. — £0.20 Europe — £0.40 U.S.A. — £0.50

Prices for Two: U.K. — £0.30 Europe — £0.45 U.S.A. — £0.55

Back Copies of Newsletters

No. 1 April 1977 — News only

No. 2 July 1977 — News only

No. 3 October 1977 — News, Origin of Band's Name, Origin of B.J.H. Butterfly, Sheet Music Info, Bombadil

No. 4 January 1978 — News, Questionnaire Results, Members' Addresses, Letter from Band, Lyrics to "Mill Boys"

No. 5 April 1978 — News, Article on Ian Southerington with update on equipment list, European Poll Results, Update on Singles List, Crossword, Members' Addresses, Lyrics to "Dark Now My Sky" (Picture Cover)

No. 6 July 1978 — News, General Tour information, Members' account of visit to Strawberry Studios, Members' Addresses, Lyrics to "Our Kid's Kid", Insight into recording of "XII"

Price for one: U.K. — £0.30 Europe — £0.45 U.S.A. — £0.55

Prices for two: U.K. — £0.40 Europe — £0.55 U.S.A. — £0.65

POST & PACKING IS INCLUDED IN ALL PRICES.

