

# Nova Lepidoptera



Magazine Of The International Barclay James Harvest Fan Club



Number 22

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All contributions are welcome, but we regret that we cannot answer individual letters unless you enclose an SAE or IRC.

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## EUROPEAN TOUR DATES

We're pleased to announce some BJH live shows to promote *Caught In The Light* in October/November. As this issue of NL went to press, the following dates in Switzerland and Germany had been confirmed:

### OCTOBER:

- 24 ZÜRICH Hallenstadion
- 25 MÜNCHEN Terminal 1
- 26 AUGSBURG Dampfbläserhalle
- 28 PASSAU Nibelungenhalle
- 29 NÜRNBERG Meistersingerhalle
- 30 HALLE Eissporthalle
- 31 STUTTGART Kongress Zentrum

### NOVEMBER:

- 2 HANNOVER Music Hall
- 3 MANNHEIM Mozartsaal
- 4 OFFENBACH Stadthalle
- 5 DÜSSELDORF Philipshalle
- 7 VÖLKLINGEN Sporthalle
- 8 BIELEFELD Stadthalle

We're told that the Barclays will probably play about three or four British shows as well, and there is also a possibility of some concerts in France and Holland; as usual, we'll let you know as soon as we get any more information.

The German shows are being promoted by Rainer Hänsel, and any enquiries about ticket availability should be directed to:

*Concertbüro Hänsel, Am Bierweg 11, 8501 Schwanstetten, Germany. Tel: 09170/1061 (from the UK, dial 010 49 9170 1061).*

## Vinyl Curtain

Apologies to everyone who rushed out to buy *Caught In The Light* in LP format on the basis of the information given in the last NL. As you'll have gathered, the album is only available on CD and cassette, as Polydor made a last-minute decision not to issue the LP, having assured us that they would do so and even given us a running order. The news came too late to let club members know, causing frustration for fans and embarrassment for us. It now seems very unlikely that there will be any further BJH releases in vinyl format. The album was issued on June 14th in the UK, one week late, and in Germany and Switzerland on June 7th. CD number is 519 303-2 (cassette 519 303-4).

## Polydor Postcards

Polydor UK's promotion consisted of sending out postcards to fans on their mailing list from the 1992 tour. Unlike the album, this did include the club address, although printed incorrectly! Madge's bemused neighbour was inundated with requests for information about BJH! Many of the cards found their way back to Madge because the addresses were wrong, non-existent or out-of-date, so if you didn't receive a card, send an SAE, large enough to take a normal postcard, to Keith and Monika. Supplies are limited, so it's first come, first served.

Polydor Germany made a promo-only CD single, but we haven't even seen a copy yet: we think that it includes an edit of "Who Do We Think We Are", "Cold War" and "Forever Yesterday". Unsurprisingly, the album didn't chart in Britain; in Switzerland it made #33, whilst in Germany there was, apparently, a radio advertising campaign and it was hoped that the album would chart at the end of July.

We're very sorry to have to report the deaths of Les's mother, Mary, and his sister, Carol, within days of each other in June. On behalf of all the fans, we'd like to extend our sincere sympathy to Les and to all of his family.



# Nova News... Nova News...

## Budget Compilation

Polygram's new budget label, Spectrum, was launched in the UK in May with around 70 CD and cassette titles, including *Sorcerers And Keepers* by Barclay James Harvest. Despite the title, this is not a collection of very rare early material, but is, instead, yet another compilation of Polydor-era standard album tracks. Full listing is:-

Just A Day Away

Titles

Sea Of Tranquility

Suicide?

Love Is Like A Violin

The Song (They Love To Sing)

Alright Down Get Boogie (Mu Ala Rusic)

Hold On (live)

Alone In The Night (live)

On The Wings Of Love (live)

Poor Boy Blues

See Me See You

Teenage Heart

Love On The Line

"Hold On", "Alone In The Night" and "On The Wings Of Love" are the *Glasnost* versions, whilst all the other tracks are the original studio versions. *Sorcerers And Keepers* sells for around £6.00 for the CD or £4.00 for the cassette (550 029-2/4).

Its release date of May 24th, just before *Caught In The Light* came out, was rather unfortunate, and for that reason their manager attempted to have it delayed, which is why no information about it was included in the last NL. It proved too late to stop it in the UK, but its release in Germany was put back until the autumn.

## Woolly Winner

The lucky winner of the prize draw announced in the last NL was PETER KENDALL, who received Woolly's very generous donation of a gold disc presented to him for 250,000 German sales of *XII*. There was also a second prize of two white label test pressings of *Gone To Earth* and *XII*, which went, rather appropriately, to TERRY LUCK.



## BJH on CD Update

Thanks to Hans-Jürgen Zahner for some additions to the article on BJH CDs in the last NL. Firstly, a compilation CD was released in Singapore/Korea in 1991 or 1992, with tracks as follows:

"BARCLAY JAMES HARVEST" [CTAT-3574]

Hymn; Poor Man's Moody Blues; Victims Of Circumstance; Life Is For Living; Doctor Doctor; Child Of The Universe; I've Got A Feeling; Waiting On The Borderline; Mockingbird; Friend Of Mine; Spirit On The Water; Hard Hearted Woman; Ring Of Changes; Berlin

*The Compact Story Of Barclay James Harvest* also exists as a promotional CD given away with a Spanish magazine called *Rock*. This has the normal tracklisting, but a different number [Polydor RCD071-2, 513 465-2], a simplified booklet and the legend "A Planeta-Agostina release, Not For Sale".

We would dearly like to get hold of copies of these, especially the Singapore compilation CD, so if you can help, please contact us at the usual addresses.

Also omitted from the article in NL21 was the French box set of three CDs, *Gone To Earth*, *Eyes Of The Universe* and *Turn Of The Tide*. This came in a colour cardboard slipcase with the number 511 334-2, but the actual CDs are identical to the standard issues.



## Readers' Poll

As in the past, we'd like to know which are your favourite songs from the new album. If you'd like to take part in the poll, please send your Top Three only from *Caught In The Light* to Keith and Monika at the Yeading address to arrive by the end of September. Thanks!

# Nova News... Nova News...



## Unreleased "Hymn" on CD

The good news is that BJH's live recording of "Hymn" taken from their 1992 show at London's Town & Country Club has been released on a Various Artists CD (and cassette) of rare live material, *Live Compilation 1* [Polygram Special Products PSCPD (MC) 289].

The bad news? - the CD is not for sale in the shops, and can only be obtained through a promotional offer in European countries outside the UK on *Coca-Cola*, whereby you collect tokens and send them off. You'll easily be able to spot the successful collectors on the next tour - they'll be the ones with smug grins and no teeth...



## French IMOs

The French Post Office has decided that it will only issue International Money Orders in UK Pounds for amounts of £20.00 or more, which is causing problems for some club members. We recommend that you pay instead by cash in UK banknotes in a registered letter, but if this is not possible, then we will, in **exceptional circumstances only**, accept payment in French banknotes (no other currencies, please). Please add the equivalent of £2.00 to the total amount to cover the cost of exchanging the cash.



## German Postcodes

Thanks to all German members who let us know their new postcodes; I'd appreciate it if all club members in Germany would check the label on their *Nova* envelope - if we've still got your old code, or the new one is incorrect, please send us the correct information.

## ...Other Short Stories...

...Fans at the German shows were shocked to see **Mel hobbling** onto the stage: this was the result of a broken leg sustained during a football match. He managed to perform to his usual standard in the concerts thanks to an electronic drum kit, and you'll be relieved to hear that he's recovering well...

...Hungarian club member Zoltán Papp has also been busy promoting BJH, and had an article about the band published in two Hungarian newspapers, *Délmagyarország* and *Délvilág*. We showed it to the band on tour, and, whilst their Hungarian needs a little brushing up, they were delighted. Zoltán also got "Fifties Child" played on his local radio station...

...The 1992 **Town And Country Club** video has undergone a slight change of packaging; recent copies have 'VVL' on the spine, a Central Music logo on the spine and credits "Executive Producers Will Ashurst and Duncan Smith"...

...The **Sales Awards** feature in the last NL stated that *Ring Of Changes* was very close to gold status in Germany (250,000 sales). In fact, Stefan Stadtmüller writes to tell us, according to the 1991 book *Rock und Pop von A bis Z*, the album has already gone gold...

...An update on the **Chart Positions** article, too, courtesy of Marco de Niet, Paul & Marc Stynen and Jan Lovink: "Titles" reached #9 in the Dutch 'Veronica' chart, *Time Honoured Ghosts* made #34, *Ring Of Changes* #26 and *Victims Of Circumstance* #34. Unfortunately, "Hymn" and "Life Is For Living" didn't make it in Holland...

...Thanks to Andy Raschke and Jürgen Fegers for details of another compilation including BJH's "Life Is For Living". This time it's a double CD called *Pop Classics Nr. 7* (Arcade 88 000 96)...

...Thanks, too, to everyone who sent in recent press cuttings, especially Mike Adams, Keith New, Damian Hardman, John Boddison, Terry Luck and Lawrence Himelfield. We only had room for a couple (see next page), but all contributions are much appreciated by the band and by ourselves...



# Media World

With media coverage of BJH such a rare commodity these days, we thought that you might be interested in a regular round up of reviews from the press or news of airplay etc. If you see or hear anything of interest, please let us know...

## Fluff Corner

Great to hear Alan Freeman back on the air after a short sojourn in hospital following an accidental overdose of painkillers. While he was away, fellow Radio One DJ Bob Harris sat in and played club member Steve Hingley's request for BJH, which was dedicated to the band and the fan club, for which many thanks. Not to be outdone, 'Fluff' responded with "Who Do We Think We Are" from the new album, followed a week later by "The Great Unknown". Good on yer, mate...

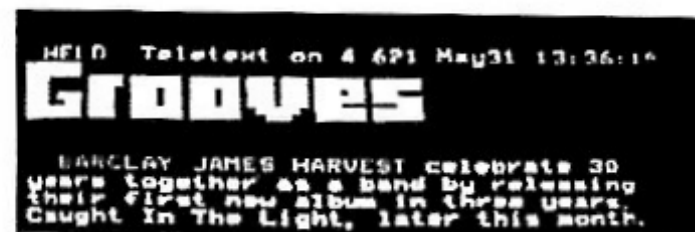
## Radio

Anne Thiry tells us that "Forever Yesterday" received a spin on French radio.

Radio One's weekend breakfast show on May 30th included an item in a news broadcast about the forthcoming release of *Caught In The Light*, although it was spoilt somewhat by DJ Gary Davies suggesting that they were reforming (!) for the money. Mr. Davies, of course, is in it for the art...

## TV Teletext

Channel 4's *Teletext on 4* information carried this plug on their "Grooves" page:



30 years? A little premature, methinks...

## The Press

### BARCLAY JAMES HARVEST. *Caught In The Light*.

Polydor CD 519 3032

Lancashire's finest exponents of 'thinking man's soft rock' Barclay James Harvest release their twentieth album, *Caught In The Light*, and with the CD-buying public's growing re-awareness of the work of serious musicians like BJH, this could quietly turn into a big one for them.

Now minus original keyboards player 'Woolly' Wolstenholme, the remaining trio of Les Holroyd, Mel Pritchard and John Lees offer their hardcore British fans and European supporters a chance to turn-off, and turn-on to twelve self-penned tracks, recorded at the

band's own studio near Oldham.

From the spikey guitar riff of *Who Do We Think We Are* to the Celtic flavour of *Ballad Of Densman Mill*, the European-influenced songwriting abilities of Lees and Holroyd are scattered in great heaps throughout the album, and *Copii Romana*, *Cold War* and *The Great Unknown* are evidence of this.

Unlike some of their contemporaries, BJH never 'sold-out' to get those all-important hit singles, though the very commercial *Spud-U-Like* could yet see the hippy heroes (their recording career now dates back 26 years) on Top Of The Pops yet.

During the Seventies bands like Pink Floyd and Genesis always made a far greater impression in the albums charts rather than the top 30, and BJH were no exception. With the vast majority of the band's album sales now in Europe, *Caught In The Light* will probably do likewise.

KL

A reasonable review from Britain, no less [*Replay*, July 1993, reviewer Kit Levine]. Unlike...

### BARCLAY JAMES HARVEST SUMMER

(Polydor)

Formed in 1970, BJH were the darlings of the college circuit until that big cry-baby, punk rock, sauntered along and exposed them as Boning Old Farts of the first degree. Though they scored half a dozen Top 40 albums during that decade, they were always forced to play second fiddle to top notch prog-rockers like Pink Floyd and ELP. By the Eighties, they seemed to have lost their direction and,

although their 1987 comeback LP, *Face To Face*, won a surprising amount of critical acclaim, the punters chose to stay away in droves. On this live release, BJH refuse to adapt to the times, remaining faithful to their time-honoured formula of wistful, folksy melodies and somnambulist guitar solos. It seems like the musical equivalent of porkchop sideburns and cheesecloth shirts; a Seventies relic that will always struggle to make an impression in the hectically cynical Nineties. (BC)

■ ■ □ □ □

What?!!! Before you ask, no there is no such album, and we've written to them to suggest that they make some pretence of listening to the albums they review. [*Rock Compact Disc*, issue 13, "reviewed" by Brian Cheeseman]

# "Caught In The Light":

EVERY NEW ALBUM release by BJH prompts an avalanche of mail to the club, mostly with fans' opinions and reviews, but many with questions about the songs, the recording and the credits. We caught up with John, Les and Mel during their series of live shows in Germany in June, and put some of your questions to them. Thanks to the band, Martin Lawrence, and a little research of our own, I hope that these two pages will tell you (nearly) everything you ever wanted to know about *Caught In The Light*...

## THE TITLE:

Is taken from Les's original lyrics for "Who Do We Think We Are", although, unfortunately, the title proved to be the only survivor from that verse when the song was recorded. The title which some shops in Britain advertised before the album's release, *Eye In The Sky*, was actually a figment of the imagination of someone at Polydor, who made it up in order to have something to tell the company's sales conference. The fact that the same title had already been used for an Alan Parsons Project album did nothing to diminish the confusion that followed...

## THE ARTWORK:

Is from an original painting by Rodney Matthews, who has designed many album covers in the past, for artists such as Nazareth and, most recently, for Asia's *Aqua*. One intriguing project that he was involved in was a collaboration with Rick Wakeman and Gerry 'Thunderbirds' Anderson on a TV show called *Lavender Castle*, but this seems to have been a victim of BBC spending cuts. Les is a fan of his work, and it was his idea to commission Matthews after an earlier idea didn't work out to everyone's satisfaction.

## THE RECORDING:

Was carried out at John's own Friarmere Studios, and is, like *Welcome To The Show*, fully digital, despite the 'AAD' legend on the CD itself. One day they'll get it right...

## Who Do We Think We Are

As mentioned earlier, the band decided to omit the first verse of this song when they recorded it, although that verse, from which the album title was taken, still appears in the lyric booklet, one of many unfortunate errors. The song's theme, of course, is the destruction of planet earth by mankind. The vocal effects on the chorus were achieved with vocoders, the devices popularised by Peter Dinklage.

## Knoydart

This one has prompted the most questions from club members, particularly "who are the ugly bastards?"! In fact they are simply a group of John's friends with whom he visited the place in question. Knoydart is a peninsula on the west coast of the Scottish highlands, and most of the lyrical references which have puzzled fans so much are places on that peninsula. The first line of the lyrics should read "heading for Mallaig", a town from which the ferry crosses the Sound Of Sleat (the correct spelling) to Knoydart. Spanish John, Ladhar Bheinn, Kinloch Hourn and Inverie are all places on the peninsula.

## Copii Romania

This is Les's favourite of his own new songs; the English subtitle, "Children Of Romania" and Les's donation of all proceeds to the fund for the orphan children of Romania are self-explanatory. *Lautari* are gypsy violinists, and "the mighty *Karpatii*" are what we know as the Carpathian mountains. Incidentally, when we asked Les whether Polydor would be donating their share of the royalties as well, he said that he was trying to persuade them to do so...

## Back To Earth

There is nothing at all that we can add to John's dedication of this song to the loving memory of his father and to all those who mourn for the loss of someone they loved.



# NL's Guide To The New Album

## Cold War

Les's cousin Marguerette, for whom this song was written, is still living in the former Yugoslavia, although, fortunately, away from the worst of the fighting. Sadly, nothing has happened since Les wrote the song to disprove the final refrain of "nothing's going to change". The beautiful classical guitar at the end of song was played by Les, who told us that it was his first instrument, before he took up the bass. More, please!

## Forever Yesterday

This song requires a rather more detailed explanation, since the shameful history of "The Clearances" is not widely known outside Scotland. In the 19th century the Scottish highlanders were mostly tenant farmers, using the traditional *runrig* system, where each farmer had several non-contiguous strips of land. Their absentee landlords were content as long as the land was unsuitable for more profitable methods of farming. However, new breeds of sheep such as the black-faced Lintons and Great Cheviots mentioned in the song were capable of surviving on the bleak highland hillsides, and the landowners saw the chance of huge profits. The farmers were unceremoniously evicted, in many cases by force, and a large number of them emigrated to the New World.

John and Neil Morrison used to live on the peninsula of Knoydart, and in fact, it was whilst John was on Knoydart that the history of the clearances first came to his attention.

Many members have commented on the absence of the guitar solo described in the last NL from the CD. It *does* appear on the cassette! Apparently, there was some debate as to whether it made sense to have a reprise after the lyrics "it's over, my friend", and the compromise which was agreed upon was to include it on the cassette but not on the CD. A great pity, in our view.

## The Great Unknown

Les described *Caught In The Light* to us as "a very

personal album", and his remaining songs certainly fit that category, requiring little explanation from us.

## Spud-U-Like

Subtitled "David's Rock Song", the gentleman in question being David Walker of Handle Artists. The song is some years old, but it was Martin Lawrence who persuaded John to finish it and record it for this album. As well as being the name of a chain of fast-food restaurants, specialising in jacket potatoes, "Spud-U-Like" is also a video game.

## Silver Wings

Another very personal song from Les, following in the tradition of favourites like "On The Wings Of Love".

## Once More

Apart from the obvious references to "Mockingbird", this song also quotes musically from "Galadriel" and mentions "Pools Of Blue", which was written at the same time as the other two songs and was recently unearthed for *The Harvest Years*.

## A Matter Of Time

The one song of Les's which was performed live at the German open-air; segues beautifully into...

## The Ballad Of Denshaw Mill

This song is based on a Saddleworth legend which has its basis in fact. Denshaw Mill no longer exists, but was an old woollen mill, which still operated until the late 1880s. It was already derelict by the time of the first war, when the events described in the song took place. The line "a hole as rotten as ever fouled the green earth" was taken from a verse by the well-known local dialect poet Ammon Wrigley, a relative of the Wrigleys who emigrated to America and started the chewing-gum empire! The area is part of the Friarmere division of Saddleworth, and is known locally as the Darkside.



# Feedback Special:

**Now, over to your reviews of the album. As before, I've divided your comments up into different sections plus the individual songs, and taken short quotes from many letters in order to try to give a representative view.**

## OVERALL IMPRESSIONS

I have to say that the three-year wait since *Welcome* was well worth it; *Caught In The Light* is a great album.

NEIL BATY

Best for many years. Nice to have endings to songs rather than fade-outs. All in all a new direction and chord structure and well-balanced material.

MIKE ADAMS

It's not a bad album, but it's not what it could have been.

MATTHIAS OESCHGER

It's better than *Welcome*, more balanced in general.

DAGMAR MÜLLER

One of BJH's masterpieces! Great melodies, incredible voices (it seems that time doesn't affect them) and thousands of wonderful details that are absolutely praiseworthy. It keeps the best of the past and mixes it with the sound of today.

JORGE PAREDES

Has to be the definitive BJH album. A beautifully crafted collection of poignant, haunting and exquisite songs reflecting the musical depth of BJH - an album to savour.

MIKE FOWKES

The wonderfully profound and haunting music has had such an effect on my husband and I. All the tracks are superb.

CHARLOTTE FOWKES

Nice to see the band still writing songs rather than mind-numbing tunes with nursery-rhyme lyrics!

DAMIAN HARDMAN

The new album is great from the first song to the last.

JOHN BODDISON

I am undecided about its merits. Have BJH forgotten how to rock? What this album lacks is a "Cheap The Bullet", "Alone In The Night" or "African", for instance.

STUART BERRY

I congratulate BJH on producing their best album yet! A work of art that the British music profession should be proud of!

CHRIS COBBOLD

The more I listen to it, the more it reminds me of *XII*: a lot to digest, two or three very good songs, some average songs and a couple of decidedly poor ones. Not a great BJH record in my view, but not that bad. Doubtless many fan club members will be much more enthusiastic...

STEPHEN ROBERTS

I loved *Welcome To The Show* and *Face To Face*, but is this the best since *Gone To Earth*?

CLAIRE POWELL

More subdued than *Welcome*, more thoughtful and, indeed, more thought-provoking.

JULIE DYSON

Compact boredom.

LOLLI BALKE

Another classic album. I am in proud possession of all records produced by the band, and I believe that *Caught In The Light* ranks amongst the best.

JAMIE ANDERSON

Needs a few listenings. Brilliant music.

ANDREAS ROHDE

On the whole, I think it is a very good album, though not quite comparable with *Welcome*. The massive use of keyboards becomes a bit annoying.

ANDREAS KUBIK

It ran down my back hot and cold like hardly ever before. I have the feeling that this LP is even stronger than *Welcome To The Show*.

CARSTEN LAUBER

It's very slow, but very mellow. It's a very beautiful album. To sum up, *Caught In The Light* is brilliant, another classic Barclay James Harvest album!

HEATHER WENT



# "Caught In The Light"

## PRODUCTION AND SOUND

Wonderfully laid-back and understated production.

MIKE FOWKES

The album seems more crisp, with better stereo separation - John's new studio, perhaps?

KEITH MARSHALL

Sound quality is excellent (although booklet says "digital", CD label says "AAD"!!).

NEIL BATY

There is one over-riding flaw: it is OVERPRODUCED.

GRAHAM WHEELWRIGHT

*Caught In The Light* is not over-produced but overblown with keyboards, effects and synths. They might have mixed these down a bit and mixed the guitars, drum and bass louder.

MATTHIAS OESCHGER

The sound and the production are fantastic.

JORGE PAREDES

## COVER AND PACKAGING

A very clever cover, depicting not only two aspects of a butterfly, but with a little imagination, a masked face (peering from behind mother earth) and even an owl in a similar configuration to the *Gone To Earth* design (I had my doubts about the butterfly in the distance until I could see the link with the *XII* design).

GRAHAM WHEELWRIGHT

What happened to the credits to the Fan Club, no mention on the CD at all - have we been disowned by BJH?

HEATHER WENT

The cover design is, as usual for BJH, really pleasing to the eye. Once inside, the booklet disappointed me; a flimsy booklet, no band photo and no fan club credit. Of all places, I'd have expected to see a mention of the club on the booklet, as surely many potential members would look at the CD as the first place to find info on how to join the club?!

STUART BERRY

It's a pity that the booklet supplied with the disc is not up to *Welcome To The Show's* quality (I refer to its flimsiness, not the excellent artwork).

ANDY BEECROFT

The cover I liked (a little Roger Dean but stylish) - the title I wasn't so keen on, I must admit.

KEITH MARSHALL

I like the cover, which brings other band's covers such as Eloy or Asia to my mind.

JORGE PAREDES

## THE SONGS:

### Who Do We Think We Are

Superb opening track.

NEIL BATY

We've been singing it all week! The minor key gives it a real sense of urgency.

STEPHANIE SPENCE

You are right in saying that "Who Do We Think We Are" has great singles potential.

JOHN BODDISON

Starts the album in fine style with its challenging though sad comment on the state of our planet; I particularly like the segue at the end of this track into the beginning of John's "Knoydart".

STUART BERRY

### Knoydart

At present I haven't a clue as to what Knoydart is, but all the same it's a great track with solid vocals and guitar from John.

STUART BERRY

The vocal harmonies are amongst the most beautiful things I've ever heard. Could John tell us what "Knoydart" means? I'd really love to know a thing that "mends a broken heart"...

ANDREAS KUBIK

A good advert for Scotland!! I had to get my map out to look up the area! Very catchy, with a memorable chorus and some good guitar work.

JULIE DYSON

Catchy and it has the annoying habit of popping into your head when you least expect!

KEITH MARSHALL



## Copii Romania

One of the most hauntingly beautiful songs I've heard, with a soaring melody and well-written lyrics. It brings a lump to your throat. JULIE DYSON

Great compassionate lyrics and a real treat of a vocal, I'm impressed. STUART BERRY

Definitely my fave of Les's songs on this album. MATTHIAS OESCHGER

It's a little overdone (a bit "Don't Cry For Me Argentina"-ish!?) but a lovely refrain "Hold The Light"...

HEATHER WENT

My favourite by miles. DAGMAR MÜLLER

## Back To Earth

It's hard for such feelings not to become clichéd, but John's written what amounts to a love song for his father and it's very poignant. HEATHER WENT

I am never without a lump in my throat when I listen to "Back To Earth". CHARLOTTE FOWKES

Awful synth bass and an arrangement that makes it sound like a simple pop song.

MATTHIAS OESCHGER

Musically I think it's just beautiful. John has captured the sense of loss of his father's death with poignant words and a truly fab vocal line, particularly on the chorus. STUART BERRY

One of the best examples of John's way of songwriting: you will find every single line of the lyrics in at least one other song (not by BJH), but the way he puts them together and into the music just makes it a wonderful personal song - God bless Frederick The Great. ANDREAS KUBIK

## Cold War

I like the arrangement on this one. Les's classical solo at the end of it took me by surprise; I thought John was the guitarist of the group!

STUART BERRY

An exciting tune that culminates in the strong classical guitar solo at the end. Something we haven't heard that much before.

MATTHIAS OESCHGER

I'd really love more of Les' classical guitar.

ANDREAS KUBIK

A beautifully haunting song with real presence.

MIKE FOWKES

Possibly the best song on the album, an inspired piece of writing! Very topical, unfortunately. The guitar solo is so haunting, and Les's acoustic work is beautiful (I think we ought to hear more of it in future). One of the finest songs Les has ever written. Superb!

JULIE DYSON

## Forever Yesterday

"Knoydart" was the Geography lesson, this song was the History lesson! Interesting subject for a song; a nice melody and chorus, good instrumental content, particularly the piano during the final part.

JULIE DYSON

My fave track at present. It's nice to have a piano-based as opposed to keyboard/synth song from the group. John tells the story of the clearances with skill. The middle acoustic part of this song is just wonderful.

STUART BERRY

Superb song - such a shame that the instrumental part is only on the cassette.

MIKE FOWKES

The three-minutes shorter version on the CD compared with the cassette, causes anger (and doesn't fit to your description in the last NL).

ANDREAS ROHDE



## The Great Unknown

I like "The Great Unknown" a lot. Lovely singing.

STEPHEN ROBERTS

Starts slowly, but is very catchy once Mel gets going on the drums! Would be a good live number.

JULIE DYSON

I could live without this one - a filler.

STUART BERRY



## Spud-U-Like

Very catchy number with a chorus that you can't get out of your head! The lyrics are excellent, I agree wholeheartedly!!  
JULIE DYSON

The most obvious "rock" song on the album - it would make a good single with John's warning against the dangers of video games for kids and adults alike.  
STUART BERRY

I really can't like this one, the token "rock" song: it doesn't fit with the rest of the album, the lyrics are awful and it's not even good rock and roll.  
HEATHER WENT

Stands out as being a real commercial possibility.  
COLIN JOHNSON

An honourable mention because it makes me laugh, and after all the pollution, orphans, bereavement, war and pain of various sorts, I'm glad of a laugh.  
BRIDGET WRIGHT

## Silver Wings

Another slow and gentle love song from Les - he's always been good at writing these types of song. A lovely song, made more memorable by John's smooth-sounding guitar work.  
JULIE DYSON

Another filler in my opinion, I'm afraid.  
STUART BERRY

Mellow, with well-woven lyrics. KEITH MARSHALL

## Once More

Was this really intended as a bonus for CD buyers to be omitted from the vinyl? With it's "He Said Love" opening, "Galadriel" acoustic guitar and, of course, "Mockingbird" lyrics it's a gem; John's revamped "Mockingbird" solo at the end is superb.  
STUART BERRY

I like the idea behind "Once More". It works in parts, but I am still not sure whether it should be an album track.  
MATTHIAS OESCHGER

A mistake, a very bad idea. John's obviously very proud of the group's endurance and resilience, but re-writes of famous old songs is not the way to celebrate it.  
STEPHEN ROBERTS

Brilliant "Mockingbird II", will surely become a classic itself.  
MIKE FOWKES

Just the best thing since sliced bread!  
KEV CROSSLEY

## A Matter Of Time

I really love "A Matter Of Time", which I thought was excellent live.  
STEPHANIE SPENCE

Another of Les's catchy, melodic songs with, again, some good guitar work from John. JULIE DYSON

Ever heard of Genesis? This sounds so much like them it's untrue and could easily have fitted onto *We Can't Dance*.  
STUART BERRY

A catchy song, a bit like Genesis (but better).  
HEATHER WENT

Slow, but the guitar makes up for this. The whole song blends well into "Ballad Of Denshaw Mill"  
KEITH MARSHALL

## Ballad Of Denshaw Mill

The best song John has written for ten years. Unbelievably evocative.  
MIKE FOWKES

A truly splendid way to close the album, I can't wait to hear it live (if they play it).  
STUART BERRY

A good one to finish the album off with, though possibly a little too long at nine minutes? After a few listens, it grows on you, and I like the instrumental ending.  
JULIE DYSON

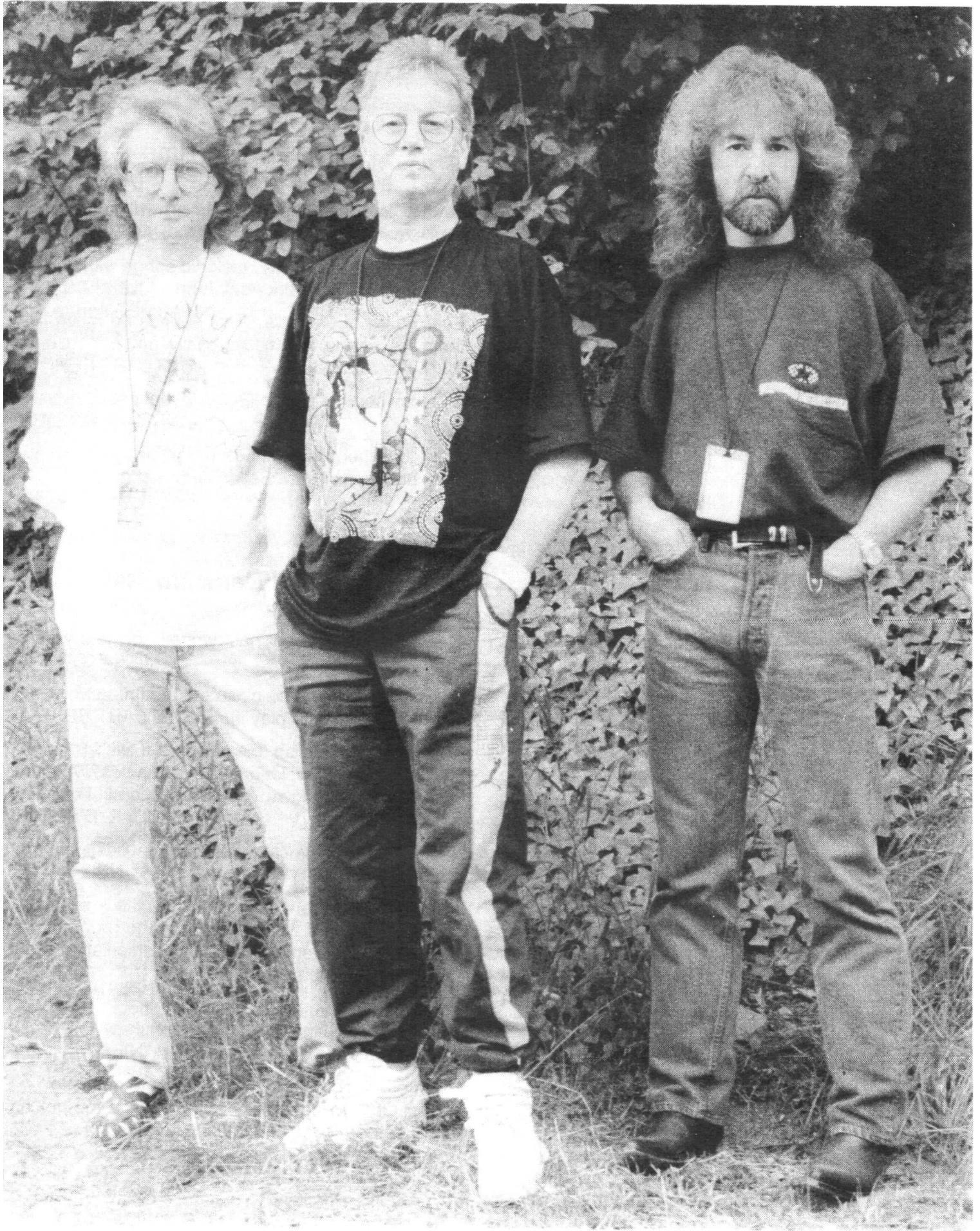
Haunting and evocative - surely destined to achieve classic BJH status.  
NEIL BATY

I feel that John contributes most of the low-points on the album, and would be inclined to programme "The Ballad Of Denshaw Mill", in particular, out of my normal playing sequence.  
GRAHAM WHEELWRIGHT

I think the haunting "Ballad Of Denshaw Mill" has "classic" stamped all over it. STEPHANIE SPENCE

The most talked-about song is surely going to be "Ballad Of Denshaw Mill". It is clearly a top-notch John Lees song which would have fitted very well onto any of the great records like *Once Again* and *Time Honoured Ghosts*. I listen to this and I know why I like the Barclays so much.

STEPHEN ROBERTS

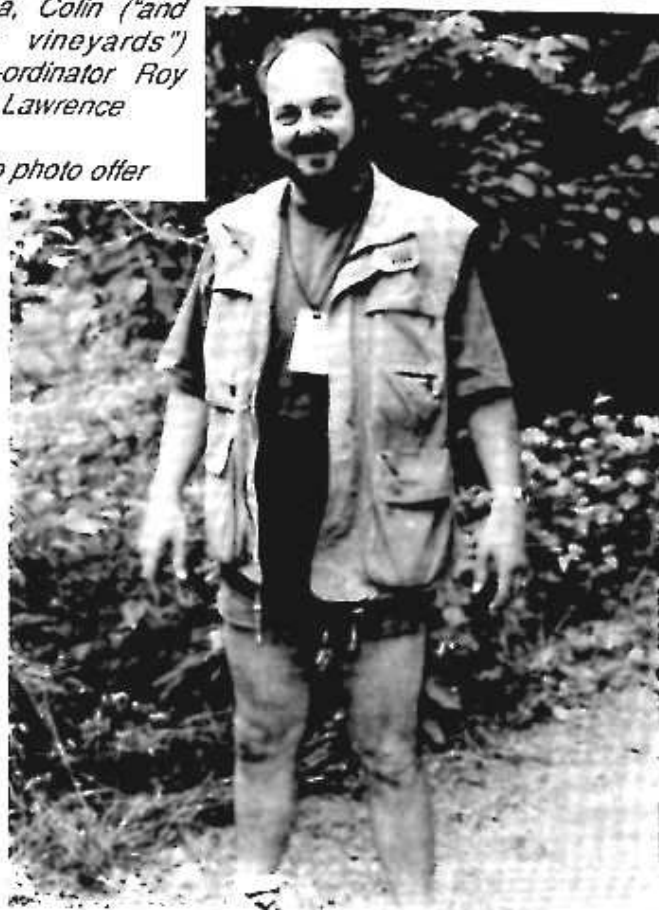
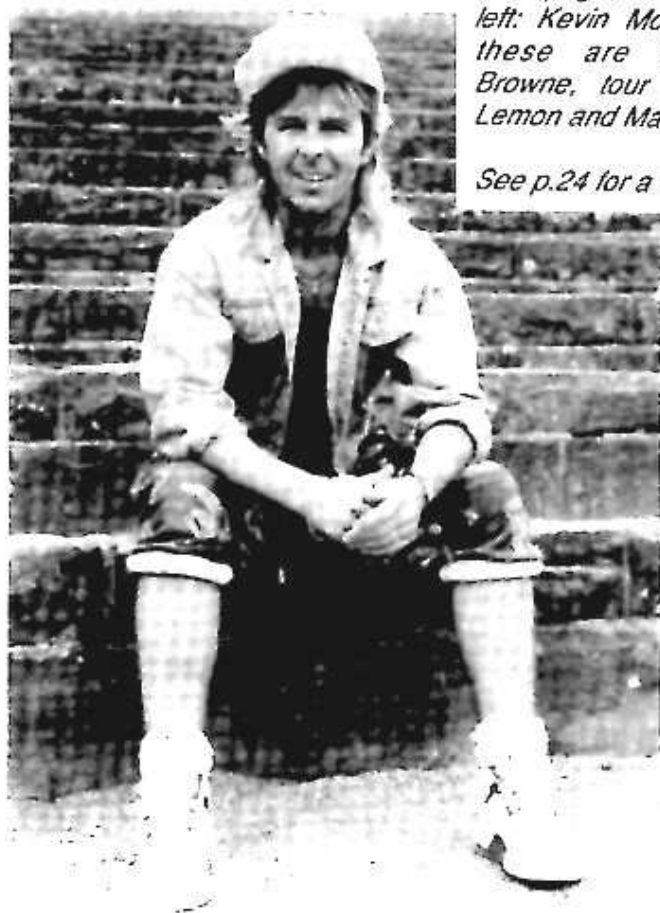






*Facing page: BJH backstage at  
Heppenheim, 11-6-93*

*This page, clockwise from top  
left: Kevin McAlea, Colin ("and  
these are my vineyards")  
Browne, tour co-ordinator Roy  
Lemon and Martin Lawrence*



*See p.24 for a club photo offer*

# Feedback Special:

**THANKS TO EVERYONE** who wrote in with reviews of the German live shows in June. Before we begin, here's some background information for those unable to attend:

## THE DATES:

Rosenheim Stadthalle (June 3rd)  
Fulda Museumhof (4th)  
Hamburg Stadtpark (6th)  
Köln Tanzbrunnen (7th)  
Ravensburg Oberschwabenhalle (9th)  
Heppenheim Amphitheater (11th)  
Lichtenfels Schützenanger (12th)  
Dortmund Westfalenpark (13th)  
Schwandorf Steinberger See (July 17th)

All the shows except for Ravensburg were open-air, and the support act from Hamburg to Dortmund was Midge Ure, the ex-lead singer of Ultravox, (plus rock band Sharon in Lichtenfels). Schwandorf was a late addition after the last NL was sent out, and was a two-day festival with BJH as headliners on the second day, supported by Phillip Boa and the Voodooclub and others.

## THE LIVE SET:

Mockingbird; Crazy City; Cheap The Bullet; Rock 'N' Roll Star; Back To Earth; Play To The World; Child Of The Universe; Life Is For Living; A Matter Of Time; Medicine Man; Berlin; Poor Man's Moody Blues; Shadows On The Sky; Hymn

## SOUND:

The sound engineer for the June live shows was Martin Lawrence, introduced by John from the stage as "the man who produced the new album, so if you don't like it, see him!". Martin has previously fulfilled the same rôle for 10cc and Joe Longthorne, as well as engineering and production work for many others. The PA was a Nexo TS 2400, processor controlled, driven by Amcron 2401s, chosen for their reliability. The front of house desk was a Yamaha PM3000 and the monitor desk a Ramsa. Many thanks to Martin for the information, and, especially, for all the pens!

## Singing In The Rain!

Midge Ure was literally a one-man band, no back-up musicians, and launched into one of his new compositions which was quite good, then an acoustic version of Tim Hardin's "No Regrets" which was really splendid. It was all excellent stuff and Midge can really sing. I was most impressed.

At last it was time for my first BJH concert of '93. It started with "Mockingbird" - as ever! It was great to see the three guys again, plus Kevin and Colin. The sound balance was really superb, which might have something to do with it being masterminded by Martin Lawrence. The only two additions to the set were "Back To Earth", which we listened to attentively, and Les' "A Matter Of Time", and the deletions were "John Lennon's Guitar", "Suicide", "Rock 'N' Roll Lady", "Hold On" and "Stand Up". Like always, they claimed to finish on "Poor Man's Moody Blues". The encores were "Shadows On The Sky" and "Hymn".

At Heppenheim you have to climb a steep hill to the amphitheatre - I nearly ran out of breath, but we were all impressed with the site. Before Midge Ure came on the sky opened and down came the rain. The rain stopped before BJH were due on, but we looked bedraggled. The band must have appreciated our loyalty - they gave such a performance!

In Lichtenfels the rain had stopped but there was a definite chill in the air. In more ways than one they were a cold audience. We cheered and yelled to get others going, and technically the band were up to their usual standard but not much atmosphere was being generated. The band must have been getting cold (John wore a woollen jacket for the whole time) and somehow managed to shave ten minutes off the set while not dropping one song.

We were a much better audience in Dortmund and BJH responded appropriately, so we ended on a high. Just before "Hymn" John thanked "the group who do most or all of the gigs and stand on the front row". Isn't it good to know that we are appreciated? It made all the planning and dashing about seem worthwhile.

CLAIRE POWELL



# The June Live Shows

## Superstars

To be honest, after the first show we were a little bit disappointed concerning the combination of the live set. We just expected some changes in the selection of songs and hoped to see them play more than only two of their new songs. But, anyway, these two new ones were just brilliant! In comparison to the album, John didn't only give us a fantastic solo at the end of "Back To Earth", he sang the lyrics so very emotionally that the one or other fan couldn't help crying. Anyway, I'd like to know what they've done with their voices - they were better than ever. Les belted out "A Matter Of Time", "Rock 'N' Roll Star" was as ingenious as ever, "Child Of The Universe" and "Life Is For Living" were the first highlights which made the audience absolutely crazy - whereas "Shadows" made at least one guy in the front row pale who was permanently afraid of Les saying "Come on, Stefan"! Unfortunately they dropped "Suicide" but, well, we can't get it all, can we? The indescribable end which enchanted everybody was, of course, the BJH hymn "Hymn". We were happy with the weather, which was hot and sunny - only the last shows were cloudy. We had a great time meeting many other fans and, of course, the band. We're looking forward to more of your new songs (John, that's what you told us!) and maybe to a new opener (it was the third time that BJH started with "Mockingbird" - what about "Once More" instead?). Thanks for everything, Barclay, see you soon! By the way, you are the Superstars!

BIRGIT & MICKI SHERRER

## No Publicity

My fourth BJH concert was an open-air at last, and I was happy. The sound especially was cleaner than ever in my opinion. One thing I was astonished about was that in Germany there wasn't much advertising for the concerts. I only saw a very few posters, and hardly anything in music magazines. I have the feeling that this is why there weren't too many people at the concert at the Köln Tanzbrunnen.

JÜRGEN FEGERS

## Too Short

Three short comments on the German summer shows:

- simply too short
- nearly the same set as the tours before
- however, I enjoyed it very much and will see it again at the Schwandorf open-air!

ANDREAS ROHDE

## Up For Discussion

The concerts are threatening to become boring. Since 1990 the (fortunately numerous) tours have hardly changed their set. Little new, lots of old material, although quite a few of the new songs from *Welcome* would be worth playing. Nothing against the 495th almost identical version of "Child Of The Universe" (even when it's one of my absolute favourites), but why not, for example, "Lady Macbeth"? Why was "Mockingbird" the opener for the third time? Why is "Hymn" always the last encore, especially when everyone knows that they can go home afterwards and any more applause would be useless? Why can it not be the first encore? Why were there no striking changes in the arrangements of the old classics, as **started** happening in Fulda in "Rock 'N' Roll Star"? (That was one of those moments when I got the well-known shivers down my spine). Why not exchange some often-played classics for other not or seldom-played classics? The last poll provides enough suggestions for that. Why is it not possible to play one more encore than planned when the atmosphere in the audience is especially good?

Finally, I'd like to stress that the concert was very good despite my criticism. I'm writing this because I imagine that I'm not the only one with this opinion. The club has an important function: to get the fans' feedback to the band. Should this letter get published, I hope for an animated discussion, and I especially hope that we can get a really new, fresh set on the forthcoming autumn tour, a set that can give even "old BJH concert veterans/connoisseurs" the odd surprise.

CARSTEN LAUBER



# Album Portfolio

## "TIME HONOURED GHOSTS"



1. *In My Life* (John Lees)  
*Sweet Jesus* (Les Holroyd)  
*Titles* (traditional, arranged by John Lees)  
*Jonathan* (Les Holroyd)  
*Beyond The Grave* (Woolly Wolstenholme)
2. *Song For You* (Les Holroyd)  
*Hymn For The Children* (John Lees)  
*Moongirl* (Les Holroyd)  
*One Night* (John Lees)

UK Release Date: October 1975  
UK Catalogue No.: Polydor 2383 361

### RECORDING DETAILS

#### Recording Studios:

"His Masters Wheels" studio in San Francisco.

#### Recording Dates:

May to July 1975

#### Producer:

Elliot Mazer

#### Engineers:

Jeremy Zatkin, Elliot Mazer (recording engineers);  
George Horn, Phil Brown (mastering engineers)

### TITLE

The unusual title was suggested by the wife of Harvey Lisburg. Harvey was BJH's manager at the time, and the band liked the idea. It's believed that she, in turn, was quoting from elsewhere, but we haven't found the original source as yet.

### SLEEVE

Bill Dare designed the sleeve, which has become one of the best-loved of all the band's album covers. The album credits acknowledge the influence of thirties artist Maxfield Parrish. Original copies of the LP came with a yellow inner sleeve with lyrics and a photo of the band by Alex Agor, although the photo is missing from the CD booklet. The LP label heralded the debut appearance of Geoff Halpin's "winged woman" logo.

### ELLIOT MAZER

Best-known for his work with Neil Young, but also produced Janis Joplin, Linda Ronstadt and David Soul (!). Asked why he had agreed to produce BJH, Mazer told *Sounds*, "because I get very pissed off with wasted talent. I'd seen the band overpowered by an orchestra and working these terrible arrangements at the Festival Hall but I didn't produce them then basically because of a four month over-run on Neil Young's *Time Fades Away*. I'm a great believer that good songs make good records and the skills of Barclay James Harvest match up to any of the great artists."



## In My Life

As ever, John would prefer that fans interpreted the lyrics in their own way, and is reluctant to explain meanings in any detail. Even Woolly candidly admits that he has no idea what this one is about! I'd guess that it could be about the iniquities of the music business, but that's just a shot in the dark. Any suggestions?

## Sweet Jesus

Unusually for Les, a song which seems to have a strong Christian influence. The very sparse arrangement is one of its strengths, and John's wonderful "one-note" solo is the icing on the cake!

## Titles

A musical and lyrical homage to The Beatles, using many of their song titles along with musical quotations to tell its story. I won't list the songs here, as they are probably very familiar to you anyway. The original concept and arrangement were devised by John and Woolly.

## Jonathan

Inspired by the novel *Jonathan Livingstone Seagull* by Richard Bach. The book, first published in Britain in 1972, was a kind of modern-day fable about self-imposed limitations, and used the allegory of a seagull breaking free from physical constraints to make its point. Regrettably, for the film of the book, the soundtrack was commissioned not from Les but from Neil Diamond! Les's original idea was for the 1972 *Windsong* film soundtrack, which was never produced. It was to have been a film featuring a fictional rock group, with BJH playing the band, and the line "like the windsong on the breeze he seems to sigh" came from that.

## Beyond The Grave

Woolly always felt that the American studio and producer didn't do the song justice, as it wasn't "rawk and roll" as they knew it! The lyrics were completed on the 'plane on the way over to the States, and the title came from an old horror comic. The original recording went on much longer, but, rather than have a fade-out at the end of the album side, the rather abrupt ending was achieved by the simple expedient of stopping the tape!!

## Song For You

A song of two halves, to coin a phrase, with the explosive opening giving way to an almost elegiac main theme. In a bid to capture the band's sound faithfully, a deliberate decision was made to record as much of the album as possible "live" in the studio. However, this method had its disadvantages: for the gentler second half of this song, Woolly turned around to switch from organ to piano, whilst John had to put down his electric guitar very carefully, tiptoe across the studio, and pick up the acoustic without making any extraneous noises. After many attempts, he finally made it in silence, only for Woolly to play a bum note! John's anguished curse was, fortunately, wiped from the tapes...

## Hymn For The Children

John [*Sounds, November '75*]: "Hymn For The Children" is like a follow up to "Child Of The Universe" which is a follow-on from "Summer Soldier" which is a follow-on from "Dark Now My Sky" - there's always one statement-type song on each album.' This song is an attack on racism and discrimination on any other grounds; a plea for equal treatment for all mankind, regardless of colour or creed.

## Moongirl

A beautifully evocative song from Les' pen, highly thought-of by fans even today. It still has a timeless, romantic feel to it, despite Woolly's typically irreverent on-stage introduction of it as being "about groupies - you know, the sort of women who wander around in see-through negligés"! Unfortunately the joke was rather lost on the audience, as the band were playing in Germany at the time!

## One Night

The album's closing song tackles the unusual subject of prostitution from the point of view of a customer. John takes a non-judgemental approach, leaving listeners to adopt their own moral stance, and describes the man's feelings with sensitivity and psychological insight. The world-weary flavour of the words finds its counterpart in the music, where the sparse arrangement is set off by some unexpected chords and carefully-woven vocal harmonies.



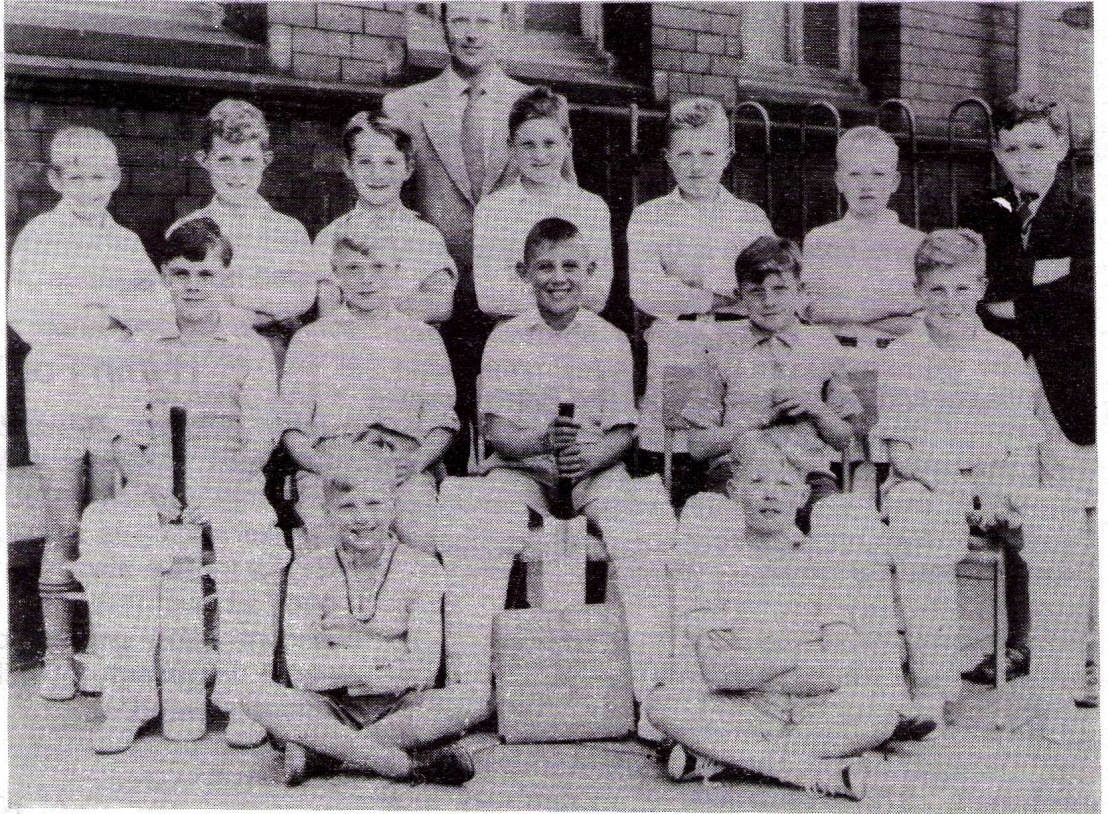
# I Remember It Well...

## Time Honoured Memories

Take me back to the sixties, Oldham, long summer nights, Beatlemania, cricket, football, out with the lads, girls, everything.

No responsibilities, Les and Mel practising in the Oldham Cricket Club pavilion, our old headmaster, I remember it well: "A pop group? Waste of time! Get yourselves a decent job!" They did...

Well, I found a few photographs - can you spot the budding stars? Mel is in the cricket team, back row, second from right - I'm the blond stood up on the left.



In the play, Les is second from the right and in charge as Captain Corcoran is me.

Les as I remember was always at the top of class in Art - he has a natural flair for Art. It wouldn't surprise me if he helped in the artwork of *Octoberon*, *Time Honoured Ghosts* and *Welcome To The Show*.

Keep up the good work, lads!

**Roger Pilling**



# Feedback

Your Letters To The Editor



## No Sale

Although I know that it was inevitable at some stage, I am very disappointed that the new BJH CD is not released on vinyl - as a result I've not yet heard it so I can't give you my verdict. My current cash situation means that I still don't have a CD player and thus no CDs! I am reluctant to buy albums on tape and so that's one potential sale gone, Polydor!

STEVE GIBBONS

The new album needs several listenings, but it's a case of "the more the better"! It's further proof that BJH can still make really good music. It's just a shame that I can't enjoy this good music to the full, because *Caught In The Light* is not available on LP!!! Good BJH music simply must be heard on record!!!

GREG LELLEK



## Agree To Differ

Oops, sorry Ryszard, I didn't realise you were a fan! [Feedback, NL21]. I have to disagree with both your assessments - the production of *Other Short Stories* was, in my humble opinion, not "murky" or "shallow", and how can you wish to look further for memorable melodies than "Medicine Man", "Ursula" (possibly my all-time favourite song) or "The Poet"/"After The Day"? The album also stands head and shoulders (not forgetting torso and legs) above *Barclay James Harvest* and *Once Again*, both of which I love but sound, to me, primitive in comparison. As for "stand out" tracks, the most popular track they have ever written (and as a fan I don't let "popularity" influence me too much!) was "Medicine Man", despite the known BJH members' comments about the production of that song on the album. We will obviously have to agree to differ, but I hope that those sleeve notes don't stop another fan from hearing and enjoying one of my favourite albums.

DOMINIC SCOTT



## Too Long

Whilst looking through "Chart Positions" [NL21], it struck me that the last four BJH albums (not counting compilations) have come out about every three years: *Victims* '84 - *Face* '87 - *Welcome* '90 - *Caught* '93. I know the fans are going to stick by the group, but it seems unlikely that any new fans could be attracted and then held on to whilst this practice goes on. Will we have to wait till summer '96 for the next new album? Let's hope not!

DAMIAN HARDMAN



## Speechless!

Ralph Tonge's reasoning in NL21 [Feedback] left me speechless. Yes, he's being selfish, keeping BJH's music to himself. It's the other side of the coin from John Lennon's remark "I went off Ray Charles when he became popular" (Cliff Richard called that "the height of childishness from a so-called adult cynic"). People have the right to hear tracks from *Caught In The Light* so they can at least decide if they might like the CD, and in this respect I hope that Virgin and the new look Radio One album chart will play a part. I never wanted to be part of an elite, I just want to see BJH up at the top where they belong.

CLAIRE POWELL

I wonder whether Virgin might give BJH the exposure they deserve. Do you think it would be worth trying to organise a letter-writing campaign by IBJHFC members to the new station, especially as they claim to be dedicated to playing quality album rock?

STEPHANIE SPENCE

*Keith: whilst I agree that BJH's music would fit nicely into Virgin's output, orchestrated campaigns tend to backfire if the radio station suspects a plot by the record company. However, if individuals want to send letters, it certainly can't make the airplay situation any worse!*

# Marketplace

PLEASE, I'M SEARCHING through the world a CD of an old Dutch band called "TIME BANDITS". The CD is *The Best Of* and was released by CBS, number 462628 2. Who can help me to find it? I'll buy at the best price. Please write to:

FRANCIS DELURY, 56 avenue Anatole France, 60160 Montataire, FRANCE

FOR SALE: singles:- "Love On The Line" PC, £3.00; "Loving Is Easy" (black vinyl copy), offers; "Negative Earth" (Ilexi), £3.00; "Mockingbird"/"Galadriel" (demo), offers. Albums:- *A Major Fancy* - John Lees, offers; *Barclay James Harvest* - first album, offers. Please write to:

STEVE HIBBARD, "Cranwell", 36 Carlton Green, Redhill, Surrey, RH1 2DA

WANTED: *Nova* 1 to 12 and the FOBHJH magazines; anybody got Woolly Wolstenholme's *Too Late*, John Lees' *A Major Fancy* or solo singles for sale?

I would like to thank the members of Barclay James Harvest for sending me their autographs, and I would also like to thank the BJH Fan Club for sending my card on to them. A big thanks from:

G. DAWSON, 13 Hope Street, Havercroft, Wakefield, West Yorkshire, WF4 2AR

PLEASE SWAP: Asia, ELP, MMEB, Zepp, Bowie and BJH: *Once Again* CD, *Berlin*, *VOC* and Magnum: *Sacred Hour* videos.

I'm looking for Tangerine Dream, Brian Eno/Robert Fripp CDs, also double LP "King Biscuit Flower Hour" program KB 362 (MMEB). Contact:

ARI PURANEN, Kaviokatu 2-4 A 14, 15830 Lahti, FINLAND

WANTED: any radio broadcasts etc. from Kansas, Pavlov's Dog, Arthur Brown and Pentangle. Also, I'd like to hear from any BJH fans living in Germany. Contact:

STEVE GIBBONS, 16 Corden Avenue, Mickleover, Derby DE3 5AP

"TIME MOVES ON": can anyone identify the performers of this soft rock song from 1979/80, or, better still, find it on any format? Please contact Monika & Keith at the usual address. Thanks!

BJH FANATIC is eagerly looking for posters and tour programmes (except 1992 tour), especially the ones of the *Alone We Fly* cover and Wembley '84. I also want copies of the four unreleased songs of '68 and other different session songs (e.g. "Ursula", "Medicine Man"...), BBC's '76 *In Concert* session, NL 1-12 (copies or originals) and the Live EP.

For swap: copies of other BBC *In Concert* sessions, *Once Again* quad mix, John solo, Interview Album... Please include the prices of your items!

CHRISTIAN BLUM, Neusiedlerstr.11, A-4060 Leonding-Doppl, AUSTRIA

HELP! Who can help me to get the good old vinyl records from BJH? I need the following ones: *Barclay James Harvest*; *Early Morning Onwards*; *BJH & Other Short Stories*; *Baby James Harvest*; *Everyone Is Everybody Else*; *Eyes Of The Universe*; *Turn Of The Tide*; *Ring Of Changes*; *Face To Face*; *Glasnost*; *Best Of BJH, Vol.2*; *Best Of BJH, Vol.3*; *The Harvest Years*; *The Best Of BJH (new compilation 1991)*; *Another Arable Parable*.

Further, I'm looking for all bootlegs, radio recordings, 7" and 12" singles. I would be very grateful if anyone could help me. Please send a list with your thoughts about prices for your records to:

MANUEL ZIN, Grenzweg 33, 69429 Unterdielbach, GERMANY

WHAT ABOUT the Special Limited Edition (12") of "Sip Of Wine"/"Hymn" or something else against the "Early Morning" single? Contact:

BIRGIT SCHERRER, Edlinger Platz 2a, 81543 München, GERMANY

FOR SALE/SWAP: "Stand Up" both UK CD issues. BJH Live - UK cassette on "747" label. Some tracks omitted and some edited. RARE. Many live BJH recordings also available. WANTED: "Panic" CD or 12" single; Anderson, Bruford, Wakeman and Howe "I'm Alive" single; Genesis "Invisible Touch" Live 1992 CD single. BJH live 1992 recording. Contact:

KEV CROSSLEY, 12 Jordan Street, Shelton, Stoke-on-Trent, Staffs. ST1 4JZ



## Marketplace

**FOR SALE OR SWAP:** *Best Of* songbook (19 songs); 1992 tour programme; CD *Darwin*, "Panic" 12", "John Lennon's Guitar" 7" and some BJH vinyl LPs. Can also provide any German BJH issues on CD (new then). Looking for *Too Late...* and any rare live outtakes on MC or video or copies of these (especially radio broadcasts, also from Woolly solo). Write first to the address below.

Apologies to everyone who wrote to me and whom I did not answer. I just don't find the time, but I still try to do it in the near future.

ANDREAS KUBIK, Börsener Str. 25, 21521 Aumühle, GERMANY

**WANTED:** *Caught In The Light* on LP. If it is available anywhere, please let me know - good price paid.

GREG LELLEK, Theodor-Heuss-Str. 9, 38444 Wolfsburg, GERMANY [Tel. 05361/771128]

**FOR SALE/SWAP:** large BJH spares list. Send IRC or SAE for free copy to:

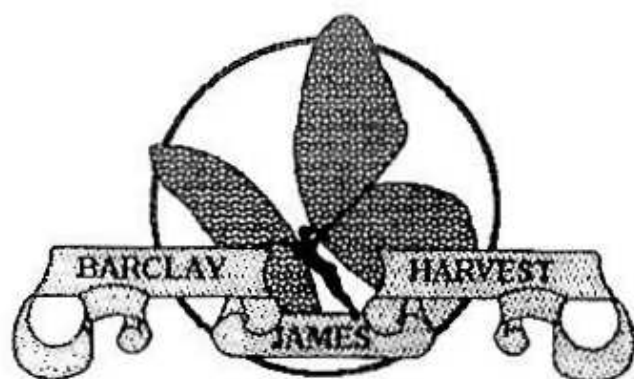
STEWART RENWICK, 16 Sunart Gardens, Bishopbriggs, Glasgow G64 1HW

**FOR SALE:** *Feel So Real* (book on Christians in rock with chapter on John - new) £4.00; *Berlin* video £9.00; *Victims Of Circumstance* video £9.00; *Everyone Is Everybody Else* tape £3.00. Prices include P & P. Phone or write to reserve:

ROBIN STAPLEFORD, 32 Brookfield Road, Sawston, Cambridge CB2 4EH [= 0223 836866]

## NEW! - Colour Photos

Club members can now buy a set of four exclusive colour photos of BJH, taken backstage at Heppenheim on the recent German tour. The photos are 12x 8" (30 x 20 cm) in size, and the set comprises one photo of each member of the band (full-length) plus one group photo, which is reproduced on p.14 of this magazine. The set costs £5.00 including postage and packing (£6.00 Europe, £7.00 elsewhere), and can be ordered using the enclosed Club Offers form.



## COMING SOON...

This issue of NL has been virtually taken up with members' reviews of the new album and the recent German tour, which meant that there was little space left for regular features such as "Tell Me The Answer". Never fear, though, 'TMTA' will be back in the September issue, so keep your questions coming in and we'll do our best to research the answers.

I'm always wary of promising exclusive interviews in the next NL, as fate has a way of interfering with our plans, but I think that I can say with a fair degree of confidence that we will be pinning down one or more of the band in the very near future and the results should appear in NL soon...

Many thanks for all your contributions for "I Remember It Well" - I have enough now for the next two year's issues, so please be patient if your reminiscences have not made an appearance as yet.

On the Swallowtail front, we're looking ahead to early 1994, when we hope to release the definitive Woolly Wolstenholme CD, containing all of his previously issued solo work plus about twenty-five minutes of hitherto unheard songs. There is also a chance that we will be able to offer an exclusive fan-club CD consisting of rare and hard to find BJH material, most of which has never been available on CD before. Negotiations are under way, and, as ever, we'll keep you informed through NL.

# Capricorn

Text & Musik: John Lees

**Intro** *mf*

**1.** Cap - ri - corn, \_\_\_\_\_ man of war, \_\_\_\_\_  
**2.** Deep blue sea \_\_\_\_\_ wit-nessed by \_\_\_\_\_

hon - our bright, \_\_\_\_\_ the long mid - night, in the hour be - fore \_\_\_\_\_ you  
 flocks and ships \_\_\_\_\_ as they sail by in a tower of strength \_\_\_\_\_ the

lose your head \_\_\_\_\_ the thief will paint \_\_\_\_\_ the sun - light red, sun -  
 sa - bre frail \_\_\_\_\_ will take the brig \_\_\_\_\_ and raise the sail.

*nurl.x*



1 D C<sup>7</sup> G

-light red.

2 D Hm

Gaged Here un — til the tame, go — be —  
Here lies the tale of es —

*mf*

G E<sup>7</sup>

- tween is the name, — scar — ing death to the strains of their  
- cap — ists who sail — with ass — as — sins who kill for the

1 Hm 2 Asus 6/4 A Asus 6/4 A

cry — ing morn — ing.

*f*

D A G A

Don't paint the sun — light,

D A G A D A

it's Vir — gin bright — don't paint the

G E<sup>7</sup> Asus<sup>6</sup>/<sub>4</sub> A

sun — light, wait — till the morn — ing

Wiederholung nur 2.x dann ♦♦

G G D Em<sup>7</sup>

light.

D

light.

D. C. senza rep. al







