

Nova Lepidoptera



The International Barclay James Harvest Fan Club



Number 25

June 1994



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Next Issue: Last copy date: July 10th; available end August

Membership: UK: £8.00 p.a., Europe: £10.00, Others: £12.00

There are two addresses for correspondence, depending on the content; to avoid delays, please make sure that you write to the correct one and do not mix them in one letter. Please enclose an SAE or IRC if you would like a personal reply.

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IBJHFC: The Future

As a number of members have expressed concern about the future of the fan club in the light of the uncertainty over BJH's current situation, I think that this is a good time to make my position clear. Since its inception, the club has remained active, and *Nova Lepidoptera* has consistently been published on time, even during quiet times for BJH. We will continue to operate in this way for the foreseeable future - should there be no activity from the band, we still have a rich seam of music and history to mine. I guarantee that there is no chance of club members being left in the dark or out of pocket as many were when FOBJH folded.

With that in mind, these are some of the projects currently being lined up:

CLUB OFFERS: new for this issue, we can offer some very special, high-quality BJH jackets (see next page for details). Coming soon is the definitive BJH **reference book**, incorporating a much-expanded version of "The BJH File" with a detailed history, unpublished photos and appendices including a complete worldwide discography. The amount of research required means that this will take a long time to produce, but work is well under way. Ultimately we envisage a spiral-bound A4 book with eighty pages or so. In the meantime, we're clearing out our spare room and consequently some stock will be available at reduced prices (see "Club Offers Sale").

MAGAZINE: as you can see, the inside pages of *NL* have been given a face lift - we're aiming at a less cluttered, more elegant style, which I hope will be easier to read. Let us know what you think! Content-wise, we've been pushing for more contributions from members (or ex-members!) of the band, with some success, and we hope to continue in that vein. Other articles which you can expect to read over the next year include the first-ever exposé of unreleased BJH songs, a guide to their appearances on TV and video and a round-up of books and periodicals which include any pieces of significance about the band.

SWALLOWTAIL: following the success of our exclusive limited edition of Woolly's "Black Box", we would dearly like to give *A Major Fancy* the same treatment. I can't promise anything as yet, but we will be putting a great deal of effort into this as our next project. As ever, we will also be doing our best to procure unreleased material for club members; please be patient, though, as this is an incredibly long-winded process, fraught with legal and other complications. If it's humanly possible, we'll do it!! If you have any ideas about other CDs which you would like Swallowtail to offer, whether they are already on release or not, we'd be interested to hear them.

Band News

As this issue goes to press, there's no immediate prospect of any activity from BJH, but there are some hopeful signs in the longer term. Apparently the band have received one or two "very interesting" offers for live work, although these would not necessarily involve any concerts this year. Unfortunately I can't give you any more information at present.

Similarly, the line-up for the German compilation, *The Best Of BJH, Volume 2* is still not finalised. It is likely to include more recent material than the original *Best Of*, but we don't know whether it will feature any previously unreleased songs or live material. We have made club members' most frequent requests known, but whether any account will be taken of them remains to be seen. It is likely that the album will be released in October, so we should certainly have full details in time for the September issue of *NL*, out at the end of August.

Following the interview with John in *NL24*, a number of you have asked to hear Les's views. We have requested an interview with Les, and hope to be able to bring that to you in the not-too-distant future.



SPECIAL CLUB OFFER: BJH JACKETS

We are very pleased to be able to offer club members what is probably the ultimate luxury item for the BJH fan who has everything! These are top-quality jackets, available only from the club, and there is a choice of four styles. As these are very expensive to produce, and there is a one-off charge for the embroidery, we need to sell a minimum of thirty jackets in total to go ahead with the order. Therefore, please **DO NOT SEND ANY MONEY YET**. If you would definitely like to order a jacket, please complete and return the order reservation slip enclosed with this issue of NL, together with a stamped addressed envelope or an International Reply Coupon (available at Post Offices). This will be used to let you know when to pay, or if we have not received enough orders to proceed. This is a **ONCE-ONLY OFFER**, and the **CLOSING DATE** after which no orders will be accepted is **JUNE 30th, 1994**.

JACKET DESIGNS AVAILABLE:

All jackets are black, and have two embroidered designs: on the left breast is the new "BJH" logo from *Caught In The Light* in blue and pink (as on the white badges we sent out last year) and on the back the *Welcome* butterfly and "BJH" are embroidered 11 inches (28cm) high in turquoise blue.



VARIATIONS AND PRICES:

Now it gets complicated! There are four types of jacket, all black and featuring the same design, but with different materials, as follows:

1. Standard weight melton jacket

This is a warm melton (wool-based material) jacket with black jersey (elasticated) collar, cuffs and waist band. The price for these is £55.00 each.

2. Standard melton jacket with leather sleeves:

Exactly the same as above, except that the sleeves are made of black leather. Black jersey collar, cuffs and waistband. Price: £77.00

3. Heavy weight melton jacket:

Like the first variant, but made from a heavier weight of melton material for a really warm jacket. Black jersey collar, cuffs and waistband. £63.00

4. Heavy melton jacket with leather sleeves:

This is the ultimate! The best quality warm, heavyweight, black melton body, finished with top-quality heavy black leather sleeves and black jersey collar, cuffs and waistband. Price: £90.00

If we get the thirty orders required to go ahead, we will write to everyone who has ordered and ask for payment then. The jackets will be made to order, and we will place the order once we receive the money from you. It will then take about **six weeks** before you receive the jackets.

I realise that these prices are not cheap, and will be beyond the means of many members, but we have had a number of requests for the club to offer such items, and quality doesn't come cheap. The jackets will be supplied by Music Merchandising Services, who produced BJH's official 1993 merchandise as well as the white club badges, all of which are very high quality. The prices have been set at break-even only, as we didn't want to make them even more expensive by adding a profit for the club!

To order, please send the slip and an SAE/IRC to:

Jacket Offer, IBJHFC, 117 De Havilland Close, Yeading, Middlesex UB5 6RZ, UK.

If you have any queries about the jackets or how to order, just give us a ring (081-842 2380) or write to us at the above address.



Prize Winners

We had a record response for both the prize puzzle and the poll draw - the prize puzzle alone attracted over fifty entries. A few entrants were perplexed to find the word "Kes" about two thirds of the way down the grid, and suggested that it was a typographical error for "Les" - in fact, "Kes" is the correct answer, being a song title from John's solo album, *A Major Fancy*. The key to the prize puzzle was as follows:-

1 - G	9 - J	18 - B
2 - K	10 - D	19 - I
3 - O	11 - V	20 - P
4 - C	12 - E	21 - L
5 - R	13 - A	22 - Z
6 - M	14 - F	24 - U
7 - H	16 - S	25 - Y
8 - T	17 - N	26 - W

Numbers 15 and 23 do not appear in the original grid. Apologies are due to Monika, whom I omitted to credit with the original idea and the hours of construction which went into the puzzle. Now, without further ado, here are the winners:-

Prize Puzzle:-

1st Prize ("Stand Up" limited CD, signed by John):
John Latchford

2nd Prize (autographed photo):
Iain McGarry

Poll Draw:-

1st Prize (autographed copy of *A Major Fancy*):
Derrick Ross

2nd Prize (autographed German "Cheap.." 12"):
Paul Gough

3rd Prizes (autographed photo):
Thomas Beyler
Ian Veal
Christer Malmberg

Darwin CDs

We've acquired a few CDs of *Darwin - The Evolution*, the album from which "Stand Up" was taken. The CD includes the full (5'46") version of "Stand Up", plus songs from Colin Blunstone, Ian Gillan and many others, in an Alan Parsons-style album about Charles Darwin. If you would like to buy a copy of the *Darwin* CD, which will cost £10.00 including UK postage and packing, £11.00 in Europe and £12.00 elsewhere, write (or telephone) to the Yeading address (see contents page) to reserve, enclosing a stamped, addressed envelope or International Reply Coupon. Please **DO NOT** send any money until you hear from us.

Video Rushes

The response to the video offer in the last NL took us by surprise, with the thirty-odd videos which we had sold within twenty-four hours, and orders pouring in for weeks afterwards. Apologies to all those to whom we had to send refunds; we are trying to get further supplies from Germany, and, if successful, we'll write to everyone who was disappointed to give them first refusal. If you'd like us to add your name to the list, please let us know.

Club Offers Sale

We've decided to make some room in our flat by clearing out some of the older club stock! Prices for the 1992 tour programmes are down to £4.00 including UK postage and packing. "The BJH File" is half-price, at £1.00 for the UK. There are also special offers for larger orders, e.g. four back issues of NL for £5.00 in the UK, with "The BJH File" thrown in free, and a free keyring with any order worth £5.00 or more. Supplies are limited, so please order quickly to avoid disappointment. Full details of all the new prices are included on the Club Offers form enclosed with this issue.



Waiting For The Rite Time!

The budget-priced Spectrum label compilation of Polydor BJH tracks, *Sorcerers And Keepers*, was finally released in Germany in January, having been held back last year to avoid clashing with *Caught In The Light*. The packaging and track listing are identical to the UK version, full details of which appeared in NL22. Expect to pay around DM15,- (£6.00).

...Other Short Stories...

...We're often asked about sales figures for particular albums, but the big record companies are very reticent about giving out such information (unless, of course, the album concerned is a huge hit!). Full marks, then, to the independents, who are more forthcoming - for example, as of February, Voiceprint's *Rime Of The Ancient Sampler: The Mellotron Album* had sold 1,800 copies; small beer by the majors' standards, but very respectable for a minority-interest release on a smaller label. If Woolly's *Songs From The Black Box* can match that, we'll be delighted...

...Connoisseur are the latest record company to cease vinyl production, and both *Alone We Fly* and *BJH Live* are now deleted in LP form. We've obtained their last few vinyl copies of *BJH Live* - see our advert in **Marketplace**...

...Apologies to **Evelyn Krause**, whose drawing on the back cover of NL24 was not credited. Also, the front cover photo, whilst it was taken on Rolf Tombült's camera, was actually by Monika...

...Imagine our surprise when, browsing through the cheap CD rack in our local newsagent, we spotted BJH's "Just A Day Away" on a **compilation** called *Lessons In Love* (Spectrum 550 147-2/4, CD or cassette). Also featured are Jon and Vangelis, 10cc and other Polygram stalwarts...

...Also imminent in the UK is a mid-price sampler from Connoisseur called *18 Rock Classics* (VSOPCD 194), which includes BJH's "Victims Of Circumstance" plus tracks from Cheap Trick, Steve Miller, Peter Frampton etc...

...Continuing the never-ending round-up of various artists **German compilation albums** including BJH tracks, thanks to Rolf Tombült for the information about *Rock FM* from Stardust Wisepack Ltd (STACD/MC 042), which includes "Life Is For Living" and *Total Relaxed - Urlaub für die Seele (sic)* (Polystar 2 CD set, 845 817-2), with "Hymn". There is also a Digital Compact Cassette sampler called *Collection Rock* (515 602-5) with "Hymn" on Polydor - both *The Best Of Barclay James Harvest* and this DCC are bound to be collectors items, since DCC sales have hardly set the world alight, and the format looks likely to be abandoned within the next year or two...

...Thanks, too, to Andreas Rohde for spotting another German compilation CD, called *Only You* (Karussell 5 501 822), which includes "Hymn" plus The Moody Blues, Rod Stewart and others...

...Further to the piece in the last issue about the difficulties that German promoter **Rainer Hänsel** was having (NL24, p.4), *ME/Sounds*, from where the original quote came, printed a follow-up piece in which Hänsel denied having said that he didn't care about overcrowding concerts "as long as I can make some profit for once"...

...Congratulations to club member **Jeff Matheus** of Indiana, U.S.A., who got married to fellow BJH-fan Beverly Gussow on February 5th...

...Finally, a reminder that when you write to the Hayes address, Madge got married on April 22nd, and is now **Madge Liles**. ...





☐ WOOLLY WOLSTENHOLME's guide to *Songs From The Black Box*

☐ **Has To Be A Reason ("Road Life")**

This, and the the two other songs recorded at my final studio session ("Too Much, Too Loud, Too Late" and "Deceivers All") gradually came to have sub-titles reflecting my feelings: "Road Life" on touring, "Studio Life" buried alive! and "Low Life" an oblique comment on Polydor and their broken promises, lies and lack of support.

☐ **Down The Line**

Simple guitar-based song about San Francisco/Los Angeles and living on the San Andreas fault, where life is lived at a frantic pace because of the threat of sudden annihilation - rather like Berlin before the Wall came down. (Weird bass drum sound!).

☐ **All Get Burned**

Hippy philosophy. The sort of observations you might make lying under a tree in high summer (!?!)

☐ **Too Much, Too Loud, Too Late ("Studio Life")**

Energy-packed tour-de-force. mainly in E minor but the chorus (in a 7 time base) is in E flat & F. The chordal centre section "interlude" is a remnant of an earlier arrangement. Play it loud!

☐ **Even The Night**

The end of the affair? Exquisite torture.

☐ **Deceivers All ("Low Life")**

Perhaps the song that most reveals my BJH roots. A good big 'un for live shows.

☐ **The Will To Fly**

My personal damnation of blood sports. (*Is that Eric Clapton on lead guitar? No.*)

☐ **Sunday Bells**

Remembrance Day in Greenfield, Saddleworth. The Cenotaph there is an obelisk built in a relatively inaccessible place and, certainly in November, a cold one. Alphin and Alderman are local hills that legend has hurled rocks at each other across Chew Valley. Musically, the simple "folk song" could be easily developed into other styles, and the second part gives a taste of one of my over-the-top finishes. Betjeman meets Quasimodo!

☐ **Open**

A touch of the Procol's here. At best a prayer - at worst a load of cant.

☐ **Sail Away**

An all-purpose leaving (it or her!), getting out, jacking in, packing up, clearing off-type song. (The break between this and the next song should have been the sound of "a great iron door closing" (L.Durrell), but sounds more like a face-slap!).

☐ **Quiet Islands**

I don't know if this one is about the environment, tourism or whales! But the results are probably the same. The overbearing reggae clamour is there to imply a polluting force drowning out the real with the ersatz.

☐ **A Prospect Of Whitby**

A winter break for Jill and me on the north coast. Great waves clawing at the sea wall and eventually ripping it apart. The hotel had been turned off - along with the water. Steve Broomhead's "thousand mandolins" paint the picture of our chattering teeth. Images of *The French Lieutenant's Woman* with fish and chips.



by Woolly Wolstenholme

☐ **Lives On The Line**

A bit of bizarre in $\frac{6}{8}$.

☐ **Patriots**

I always wanted to write something Elgarian, and this is as close as I got. Generally I was pleased with the outcome, save for a few manic drum breaks!

☐ **Gates Of Heaven (14/18)**

"Heroes led by donkeys". Long-standing song about the futility of the First Big One, rejected on several occasions for BJH albums.

☐ **American Excess**

Have a nice day! Arrrrghh!

☐ **Mæstoso**

A Hymn In the Roof Of The World

My Magnum Opus. In incubation for 11 years and changing a little in every year. The original concept of the pointlessness of national endeavour and the ultimate triumph of humanity now sounds naive and idealistic - but it fits the music! Perhaps the most tempting to re-mix, but of course only as an experiment!

☐ **Waveform**

Sometimes you have to shoot the drummer and do something distinctly un-Rock & Roll. As usual I wrote a song that was impossible for me to sing, and the final chord, with the bass in the dominant, ended things with a comma rather than a full stop.

□□□□□□



Thank Yous

Thanks to:
Chris Clover for the original *Black Box* artwork;
Paula Southern for the CD certificate calligraphy and the entire management and staff of Swallowtail and IBJHFC for their unstintingness...

Now, where's that corkscrew?

Woolly and Tony Arnold ponder which bottle to open next. [*Re-mastering Songs From The Black Box at Arnie's Shack, Cranborne, December 1993*]



Favourite Song

1. (1)	Hymn	326
2. (2)	Mockingbird	294
3. (3)	Poor Man's Moody Blues	209
4. (5)	Medicine Man	180
5. (6)	Child Of the Universe	155
6. (8)	For No One	153
7. (4)	Suicide?	120
8. (9)	Berlin	103
9. (-)	Ballad Of Denshaw Mill	101
10. (11)	Lady Macbeth	91
11. (13)	She Said	85
12. (10)	Play To The World	82
13. (7)	John Lennon's Guitar	80
14. (14)	After The Day	74
15. (24)	The World Goes On	66
16. (15)	Paraiso Dos Cavalos	58
17. (17)	Cheap The Bullet	57
18=(12)	If Love Is King	56
18=(19)	On The Wings Of Love	56
20. (-)	Back To Earth	51
21=(21)	Alone In The Night	49
21=(18)	Life Is For Living	49
21= (-)	Who Do We Think We Are	49
24. (25)	In Memory Of The Martyrs	47
25=(20)	Crazy City	42
25= (-)	Galadriel	42
27=(23)	I've Got A Feeling	41
27=(28)	One Night	41
29= (-)	Copii Romania	38
29=(15)	Nova Lepidoptera	38
29= (-)	The Poet	38

n.b. Figures in brackets refer to our last poll, in March 1993 (see NL20). The points on the right were arrived at by allocating five points for a first placing, four for a second etc.

"Hymn" still wears the crown, and there aren't too many surprises in this year's chart, but it's nice to see "Denshaw Bill" debuting in the Top 10. Other songs making a first appearance are "Back To Earth", "Who Do We Think We Are", "Copii Romania" and, over twenty years late but very welcome nonetheless, "The Poet"!

Amongst those just outside the thirty were "Cold War", "Song For You" and "Summer Soldier".

Favourite Album

1. (2)	Gone To Earth	515
2. (1)	Welcome To The Show	508
3. (3)	Everyone Is Everybody Else	369
4. (4)	Time Honoured Ghosts	264
5. (-)	Caught In The Light	263
6. (10)	Once Again	246
7. (8)	Ring Of Changes	236
8. (6)	XII	228
9. (5)	Octoberon	222
10. (11)	Turn Of The Tide	184
11. (7)	Face To Face	167
12. (9)	Eyes Of The Universe	161
13. (16)	BJH And Other Short Stories	121
14. (14)	Barclay James Harvest Live	110
15. (12)	Victims Of Circumstance	109
16. (12)	Live Tapes	93
17. (17)	Glasnost	61
18. (15)	Berlin - A Concert For The People	53
19. (18)	Barclay James Harvest	34
20. (20)	Baby James Harvest	19

A change at the top here, with *Gone To Earth* just pipping *Welcome To The Show* at the post to make Number 1 for the first time. *Welcome* is still very popular, but *Caught In The Light* only manages fifth place and is even held off (just) by *Time Honoured Ghosts*, which must be seen as disappointing.

None of the points in this year's survey can be compared directly with the poll in NL20 (except for the "Other Artists" section), since we have restricted voting to a Top 5 in each category.





Favourite Album Sleeve

1.	Gone To Earth	831
2.	Time Honoured Ghosts	545
3.	Octoberon	345
4.	Turn Of The Tide	333
5.	Caught In The Light	329
6.	XII	260
7.	Welcome To The Show	232
8.	Eyes Of The Universe	190
9.	Ring Of Changes	183
10.	Victims Of Circumstance	135
11.	Face To Face	117
12.	Baby James Harvest	82
13.	Once Again	79
14.	Live Tapes	73
15.	Barclay James Harvest	50
16.	Everyone Is Everybody Else	24
17.	BJH And Other Short Stories	22
18=	Berlin - A Concert For The People	17
18=	The Harvest Years	17
20.	Barclay James Harvest Live	15
21.	The Best Of BJH (mauve sleeve)	10
22.	Alone We Fly	8
23.	Another Arable Parable	6
24=	The Compact Story Of BJH	5
24=	Early Morning Onwards	5
24=	Glasnost	5
27=	Mockingbird - The Early Years	4
27=	The Best Of BJH (vintage car sleeve)	4
29.	The Best Of BJH, Vol.3 (Harvest)	3
30.	The Best Of BJH, Vol.1 (Harvest)	2

No contest in this new category, with Maldwyn Reece Tootill's beautiful owl design for *Gone To Earth* a runaway winner. *Time Honoured Ghosts*, with its Max Parrish-influenced cover by Bill Dare was a convincing second.

Comparing the "Best Album" and "Best Sleeve" sections, it seems that *Everyone Is Everybody Else* is a case of "nice album, shame about the sleeve, and *Baby James Harvest* is the opposite! *Glasnost* gets the thumbs down from the fans in every way. As one fan said to me, though, the cover is at least an accurate reflection of what you get - a live show cut to ribbons and put back together badly!!

Best BJH Song Lyrically

1.	Child Of the Universe	322
2.	Hymn	235
3.	Suicide?	211
4.	Summer Soldier	194
5.	African	188
6.	In Memory Of The Martyrs	134
7.	For No One	131
8.	Ballad Of Denshaw Mill	128
9.	He Said Love	121
10.	Back To Earth	118
11.	Berlin	89
12.	Medicine Man	83
13.	Who Do We Think We Are	82
14.	Poor Man's Moody Blues	77
15.	Copii Romania	69
16.	John Lennon's Guitar	62
17.	After The Day	61
18.	Cheap The Bullet	59
19.	Lady Macbeth	57
20.	Mockingbird	53
21.	Cold War	51
22.	Fifties Child	48
23.	How Do You Feel Now	47
24.	Galadriel	45
25.	Kiev	44
26=	May Day	43
26=	One Night	43
28.	Sideshow	42
29.	Sea Of Tranquility	40
30.	Jonathan	39

A category which "Hymn" doesn't win! Seriously, though, it's good to see that BJH fans do listen carefully to the words, as the chart here has a very different complexion from the "Favourite Song" one. Hard-hitting lyrics with an underlying theme of social concern take most of the honours here, with songs like "Summer Soldier" and "African" coming from nowhere to storm the Top 5.

The Christian message of "He Said Love" obviously strikes a chord, as does Les's trilogy of songs about Eastern Europe, "Berlin", "Kiev" and "Copii Romania". There's room, too, for Woolly's "Sea Of Tranquility", whilst "The Poet" only just missed out - hmm, I must check the handwriting on those forms again...



Favourite Other Artists

1. (2)	Pink Floyd	204
2. (1)	The Moody Blues	177
3. (3)	Genesis	133
4= (4)	Alan Parsons / Project	94
4= (11)	Yes	94
6. (7)	Chris de Burgh	93
7. (13)	Supertramp	89
8= (6)	Dire Straits	85
8= (9)	Jethro Tull	85
10. (9)	Marillion	83
11. (15)	Mike Oldfield	81
12. (8)	Camel	71
13. (18)	Al Stewart	69
14. (12)	Chris Rea	66
15. (14)	The Beatles	62
16. (16)	Electric Light Orchestra	58
17. (5)	Queen	53
18. (-)	Runrig	48
19. (19)	Eric Clapton	42
20. (-)	Crowded House	36
21= (-)	Peter Gabriel	35
21= (20)	REM	35
21= (17)	Wishbone Ash	35
24. (-)	Emerson, Lake & Palmer	32
25= (-)	The Eagles	31
25= (-)	The Strawbs	31
27. (-)	Asia	30
28. (-)	Rush	29
29. (-)	Toto	28
30. (-)	Elton John	27

Another change at the top, with the Floyd pushing old favourites The Moody Blues into second place. Pink Floyd did have the advantage, though, of a new album, *The Division Bell*, and a forthcoming tour. Whilst Genesis and Alan Parsons (now without the Project) have maintained their popularity, Queen have plummeted out of the Top 10, possibly because there has been little sign of activity from the remaining members of the band since all the publicity surrounding the death of Freddie Mercury. Yes, Supertramp and Al Stewart all made big gains, and the new(ish) bands which appeal most to BJH fans are Runrig and Crowded House.

Talking of other artists, "Music News" doesn't appear in this NL, partly because of lack of space, and partly because there is not a lot happening as we approach the summer. This feature (and "Media World", covering BJH's rare coverage on TV or in the press) will be back next time.

Once more (!) the number of poll forms returned broke all records, with 270 club members voting. Many thanks to all who took the time and trouble to contribute, enabling us to produce the definitive BJH charts.



At work on NL:

Monika and, may I introduce, Scruffy, our latest addition to the club team.



Desert Island Discs



The first of a series where we shamelessly steal the idea from the long-running radio show and invite celebrities to select their ten all-time favourite albums. Unfortunately, we couldn't get a celebrity for our first "castaway", so instead, will you please welcome:-

Woolly Wolstenholme

1. *Symphony No.8*
Mahler (Wyn Morris/Symphonia Of London)
2. *UK*
UK
3. *Red*
King Crimson
4. *Peter Gabriel* (first album)
Peter Gabriel
5. *Forever Changes*
Love
6. *Grand Hotel*
Procol Harum
7. *Things To Come*
Seventh Wave
8. *The Principle Of Moments*
Robert Plant
9. *Rock 'n' Roll*
Vanilla Fudge
10. *Eat Me In St. Louis*
It Bites

Swallowtail



Only the smile of loyal love surrendered
Can melt the frozen ice
From the chilling cold breeze

And the faith that was
Is no longer a caged dream alone, uncertain
So pleasing
Is the admiring beauty of such beholding
Elegance returned
So precious
Is the great giver
Who carefully shapes the four spoken seasons
And who gardens the finest flowers of nature's Eden
To leave a rich tapestry woven upon every
Beating heart

Amongst the majestic mountains of dominant
Peakes, unreachd, unspoiled
And across veiled valleys of rolling summer height
In pictured green overlapping shady glades
Coloured wings gently flutter near
Of a familiar unceasing flight
Through windy sweeping waxed moors
Where violet heather grows

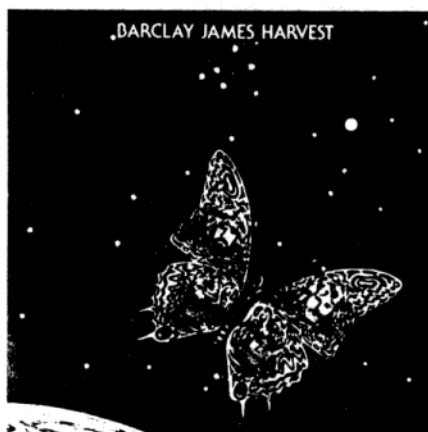
High in a leafed maple tree
With a nest of crying young
A woodland kestrel
Announces the morning arising
As surely as always
Over the unsilent opposed world
Seen by many orphaned eyes
As surely as always
There's a different dawn
With a new day undisguised
And a little life
Comes from inside
Dancing brightly in the star-filled light
Painted sky of a pure forever
Shining wonder of an unending glory

Only the smile of loyal love surrendered
Can melt the frozen ice
From the chilling cold breeze

Words by Mark Raikes
from *Solo Discovery*, 1994



"XII"



1. *Fantasy: Loving Is Easy* (John Lees)
Berlin (Les Holroyd)
Classics: A Tale Of Two Sixties (John Lees)
Turning In Circles (Les Holroyd)
Fact: The Closed Shop (John Lees)
In Search Of England (Woolly Wolstenholme)
2. *Sip Of Wine* (Les Holroyd)
Harbour (Woolly Wolstenholme)
Science Fiction: Nova Lepidoptera (John Lees)
Giving It Up (Les Holroyd)
Fiction: The Streets Of San Francisco (John Lees)

UK Release Date: 15th September, 1978
UK Catalogue No.: POLD 5006

RECORDING DETAILS

Recording Studios:
Strawberry Studios North, Stockport

Recording Dates:
March to July 1978

Producer:
Barclay James Harvest and Martin Lawrence

Engineer:
Martin Lawrence

SLEEVE

The concept was by Maldwyn Reece Tootill, who also designed *Gone To Earth*, and the actual artwork was by Chris Clover. The LP should also have contained a large fold-out poster with the cover design on one side and lyrics and credits on the back. Polydor UK omitted the posters from the whole of the first batch, adding them and "includes free poster" stickers later. Originals have an embossed sleeve, whereas later pressings had a smooth glossy cover and no poster. Issues from other countries, e.g. Germany, included the lyrics not on a poster but on a smaller folded insert.

TITLE

Pretty obvious, really, but it only works out as BJH's twelfth album if you ignore the Starline compilation *Early Morning Onwards*, which was deleted by then, and include live albums and EMI's *The Best Of Barclay James Harvest*. The title was also appropriate because the band members had been working together for twelve years.

MARTIN LAWRENCE

When recording began, David Rohl was producing, but was replaced by Martin half-way through after several differences of opinion. Martin was primarily an engineer at Strawberry, but has since co-produced several BJH albums and worked with artists as diverse as 10cc and Joe Longthorne.



album portfolio

Fantasy: Loving Is Easy

All of John's songs on this album have titles like sections in a library, although this would, perhaps, have been more effective if Les and Woolly had followed the same pattern. In its single version, "Loving Is Easy" had its lyrics censored, but here they appear in their full smutty glory!

Berlin

Les's classic was inspired by the plight of the city of Berlin, which, at the time the song was written, was divided by the infamous Wall separating East and West Berlin. The western half of the city was an "island", entirely surrounded by the Communist German Democratic Republic (DDR).

Classics: A Tale Of Two Sixties

John's affectionate look back at some of his early inspirations: the title is a pun on Charles Dickens' novel, *A Tale Of Two Cities*. The less well-known artists etc. referred to include *Easy Rider*, a film whose soundtrack included The Byrds, Bob Dylan's *Rolling Thunder Revue* and Arthur Lee of the band Love, whose classic *Forever Changes* album contains "Andmoreagain". "Chairman Young", whose thoughts were said to have inspired the song, worked with John Crowther and introduced BJH to the music of bands like Love.

Turning In Circles

A straightforward love song from Les with a similar lyrical theme to "Hard Hearted Woman"; in some ways it has the feel of a precursor to "Life Is For Living".

Fact: The Closed Shop

The "closed shop" was a controversial practice whereby workers were barred from certain jobs unless they belonged to a particular trade union. John, although by no means anti-union, felt that the closed shop was a destructive force at a time when some people felt that British unions wielded too much political power. The closed shop was later outlawed by legislation and union power severely curtailed.

In Search Of England

Woolly: "This is a song about youth and principles on one hand and the voice of experience on the other, a kind of father and son thing. Despite the order in which they appear on the album, this was the last song I recorded with BJH."

Sip Of Wine

A cautionary tale of the perils of being seduced by groupies! Les's tongue-in-cheek song includes one of my favourite pieces of BJH wordplay, "I held her breath and she was holding mine!". Disgusting!

Harbour

Woolly: "This is about coming home on a 'plane from some monstrous tour or from America. At one stage it was considered as a single and was recorded really fast, then slowed down as just an album track, losing some attack in the process."

Science Fiction: Nova Lepidoptera

The morse code at the beginning of the song spells out "U.F.O.", and the lyrics are made up from cut-up titles and phrases from John's collection of science-fiction novels.

Giving It Up

Another atmospheric love song with massed choirs courtesy of Les and John, multi-tracked.

Fiction: The Streets Of San Francisco

Based on the American film and TV series of the same name starring Karl Malden. Haight is a suburb of the city, and the Golden Gate is the famous suspension bridge across "Frisco Bay".

Woolly: "Things seem to have happened in twos; I felt that *Other Short Stories* was overshadowed by *Once Again*, and *XII* was overshadowed by the success of *Gone To Earth*, although sonically they are more of a pair. I personally think that some of the songs on *XII* are better. Right, that's me finished - can I go down the pub now?"



Once a BJH fan...

Looking for a band which can do justice to my musical demands and deserves to be called my favourite, I have tried many, but wasn't satisfied for a long time. I liked Status Quo, the Bee Gees followed, then Supertramp, The Police, Dire Straits, Fleetwood Mac etc. The music that I liked had to be melodic, rather soft, have a variety of rhythms and vocal harmonies, and "get under the skin". Of course, the bands had to be good live, which I found confirmed in concerts by most of the aforementioned bands. But these bands could not offer that certain something.

Finally, a friend dragged me along to a BJH concert in February, 1980 in my home town, Wolfsburg. I only knew "Hymn", "Poor Man's Moody Blues", "Loving Is Easy" and the then most up-to-date "Love On The Line". I liked the bombastic sound, the show and almost all the songs right from the start. My enthusiasm grew to its climax in "Hymn". After the show my friend introduced me to his entire BJH record collection, and I bought all their albums, starting with *Live Tapes*. BJH found their place amongst all my favourite bands.

When I heard that BJH were to play in front of the Berlin Reichstag on 30th August, 1980, and that for free, three of us went there. The concert was the best that I've ever seen live by any band; the sound was simply bombastic and the show excellent, which the video proves. The atmosphere was overwhelming, and I'd never had so many shivers down my back within just 2½ hours.

After the show I wouldn't accept a single word against BJH any more; on that day I had found my No.1 band. Since then I've seen at least two concerts on every tour, and after I got to know Monika at a BJH concert (in Berlin again), I joined IBJHFC. Here I found many new friends.

Up to this day no band has managed to push BJH from their No.1 place on my favourite bands list, and I've been able to win many new fans for the band amongst my friends. You have to see them live to get the spark, but once it has struck, almost all will be BJH fans forever, like me.

GREG LELLEK

The Heart of BJH

I first heard BJH on the John Peel show in early 1979. I can't remember the song - it may have been "Nova Lepidoptera" - but something about the quality and uniqueness of it made me go out and buy *XII*, on that one listening alone. I had *XII* for about a year while it intrigued me, but remained little more than pleasant. Then one day, I was playing it on my Dad's 1950s mono gramophone, in a downstairs room with the door wide open. I was halfway up the stairs when I was suddenly stopped in my tracks. Something "clicked", and I thought, "That's brilliant!". I rushed down and found that I was listening to "In Search Of England".

Later, when I discovered that BJH had made *Eyes Of The Universe* minus Woolly Wolstenholme, it was then that I became a BJH fan. For me, being a BJH fan has always meant being "In Search Of Woolly Wolstenholme". In my opinion - and I know I'm right - BJH were BJH up until 1979, when Woolly left. After that, they rode on the crest of a wave which had been created in the Woolly-era. The Berlin event in 1980 propelled the momentum of their commercial popularity for the next few years, but the Berlin event happened - 175,000 people, and the cameras - because of the unique quality of their music up to *XII*, especially the four albums from *Time Honoured Ghosts* to *XII*. That era (what I call the "Moongirl"-era, because of the record label logo) was a time when BJH created something very special musically. It all came together, augmented by the subtlety of Woolly's keyboards - that backdrop of sound so horribly absent from the post-Woolly albums.

What is happening to the band now is the inevitable outcome of an often glossed-over event fifteen years ago; Woolly's departure. When he left, BJH's musical heart left. *Caught In The Light* was a brave attempt to recapture the quiet subtleties of the '70s arrangements, and it remains my least-worst post-Woolly album. But it wasn't enough to alter the facts and turn back time.

Thank you for providing *Maestoso*, *Too Late...* and now *Black Box*. You've revived the heart of BJH.

LLOYD EZRA FORTUNE



As you might have expected, the interview with John in NL24 generated an enormous amount of correspondence. It would have required a special edition of NL to include everyone's comments, but here is a sample which is representative of the general feeling:-



A Message To John

I was very moved by the interview with John in the March edition. Having "been there" when Woolly left the band, I think I know the emptiness he is feeling. He seems to have reached the same point, for the same reasons as Woolly in 1979.

All I can say is, "I hope it works out for you, John."

Best regards, JILL (WOLSTENHOLME)



Refreshingly Frank

As a BJH fan of eighteen years, I thought I should pass on a few comments concerning the band's current problems. It was refreshingly frank to hear John's comments on the current position, and they did help to explain some issues around the latest (last?) album. Having said that, on the basis of his views, the future appears bleak. It would be interesting to hear Les's views, but on the basis of John's comments a large gulf has opened between them. If it is not possible for them to bridge their 'musical' differences, then BJH's days are numbered. Having considered the situation, my own view is that BJH as a band should call it a day. Setting differences about the future aside to celebrate the past in a farewell concert or two would be nice. The end of the band could then free John and Les, hopefully to continue to produce music, maybe on a small scale, but which could satisfy fans who are genuinely interested in the music they can produce. It does not give me any pleasure to offer this view, but at least I do think it would be an honest position in the circumstances, rather than maintaining a facade of BJH existing, but without substance. My obvious preferred priority is to hope the band and management can retrieve the position in order to allow BJH to flourish, but if not I feel that a clean break would be better.

STEVE WALMSLEY



Straight Answers

I was counting down the days to NL arriving, and when I opened it, I must admit I wasn't surprised. I said to a couple of friends when the album came out that it sounded like two solo albums put together. From what John says, I wasn't far wrong. I feel that the band should do one of two things:

1) Split up and go solo if possible. Mel could possibly finish up with two jobs!

2) a) Become a four-piece band including contributions from a new keyboard player and Mel.

b) Change record label

c) Bring out an album as soon as possible with a producer who has not worked with the band. Maybe John should form his own band and get back to basics. Reading his interview was very interesting - straight answers, and no mincing his words. Very refreshing, though he'd never make a politician!

DAMIAN HARDMAN



From the interview (*with John, NL24*) I would say that BJH have ceased to exist; it sounds in fact as if *Caught In The Light* wasn't BJH as such, but John and Les and the computer separately doing their own thing. With the best will in the world, John, you can't sit back and do nothing for a couple of years and then hope something will happen to make everything all right again. BJH have never been in that comfortable position and they've either got to sort it out right now or one of them must have the nerve to call it a day. I think, in fact, John was saying "enough is enough" in the interview, but doesn't want to be seen, perhaps in our eyes, as the one who pronounces the death sentence.

HEATHER WENT

P.S. My dear husband put his foot through the ceiling when he was up in the loft. Do you know the name and address of a good plasterer, preferably one that sings while he works?!!!



Decency

I for one would like to thank John for at least having the decency to be interviewed and be truthful about his feelings but, whilst for the most part I agree with much of what he said, I do not share his belief that a sabbatical for the band is the answer. BJH must also take into account the market, for I fear that if they do decide to take a rest then the Mocking Bird will surely never fly again. It may sound strange, but I feel this could be the time to tour the U.K.; the last tour from all accounts was well received, the band sounded great, and what with the band out of sorts abroad at present, for them to look closer to home may be the answer. Even a couple of one-off shows could do the trick. I hope that the band make the right decisions for themselves, for BJH and for the fans in the coming months ahead. If this is to be the end then we should raise our glasses in a toast to BJH, who, through no small miracle have survived as long as they have in a market which has long been hostile towards them. **STUART BERRY**



Stale

So that's that then. Although I would like to hope that we haven't seen the last of BJH, your interview with John does rather suggest otherwise. It sounds like a rather sad ending, as if the band had already split even before anyone walked into the studio for *Caught...* To be honest, though, the album did not really have the feel of a band playing together. In recent years the music (when it occasionally appeared) has seemed to lack the energy of earlier albums, even if it was more melodic. The live shows, too, were becoming rather stale, with little variation between tours. If the band do decide to have another go, and I hope they do, I for one would like to see them chuck out the synths and just spend a few weeks in the studio putting down some basic, gutsy tracks with real energy in them. Keyboards seem to have dominated the sound lately, at the expense of real feeling. **STEVE CLAYTON**



Best Ever

No matter how much you may like a particular past style of BJH, you cannot expect them to keep reproducing it indefinitely. Creative music (I speak as a musician) comes from the soul. You cannot dictate to an artist what should or shouldn't inspire him or into what style the inspiration should manifest itself. Personally, I rate *Caught In The Light* higher than both *Welcome* and *Face*. There is heart and soul in this album. Having said that, from the interview with John, it would appear that input from each member on each song was at least part of what was so special in the past albums. Let's not try and turn back the pages, but hope that there will be a new album (not in the too distant future) with all the feeling and emotion that lies within the lads' latest compositions, plus collaboration on arrangements, style, instrumentation and harmony to give us not another "Best Of", but a "Best Ever". **P.THOMPSON**



Pep!

I agree with John that the albums have become more and more sterile. It would really be great if the band could do more teamwork again on their studio albums instead of piecework by computer. It doesn't have to look 100% perfect on the diagram, but the music should sound dynamic. There should be more live atmosphere again, which I like very much on earlier recordings with vocal harmonies. Maybe the band should change from Polydor to a good record company that still issues LPs! But here is a message to all who constantly criticise the Barclays' sort of music: according to interviews, the band make the music that they like. Up to now, I've been satisfied with almost all of their songs. However, an advantage would be better arrangements (more live-ish, with more pep). Don't you agree? **GREG LELLEK**



To Our Fore...

I have been asking myself for some time what differentiates the old songs (with Woolly) from the new ones. Why does the new song material not appeal to the fans quite so much? In NL24, John has confirmed what I had only guessed before - BJH haven't been recording together in the studio for quite a while. John and Les record their songs separately in the main, and then publish them under the name BJH.

The former strengths of BJH, great vocal harmonies, the greatest possible co-operation of the band on studio recordings as well as excellent live shows are a thing of the past. John, who wrote the best songs in the '70s (with Woolly's help), can't keep up the old standards, unfortunately. He particularly misses the co-operation with the band, especially with Woolly. Les, who for me presents the better songs at the moment, unfortunately can't be happy about it, for only when both (or better still, three) songwriters can record good songs will the result be a good BJH album.

Even if some declare me crazy, the only one who can help BJH to avoid disaster is Woolly. With him, the band could go on where they stopped in 1979. They should get in touch with him and accept him as a songwriter on an equal footing. Commercial interests and egotism should take a back seat: the quality of the music must have priority, otherwise I can't see a future for BJH any more.

ALBERT SIEBENLIST

P.S. "Say again that we soon will be one..."



Confused

In the recent NL interview, John said he believed the band's declining success was partially due to the loss of the "BJH Sound", i.e. the input of all the band on arrangement, harmonies etc. His comments confuse me slightly, for he seems to speak as if the BJH Sound is something that has slowly faded away, but I personally feel this is not

the case at all. Clearly the major turning point was *X//*. The band obviously decided to attempt a change of style, and although this led to a contrasting and varied album, it left little room for the BJH Sound so prominent on previous releases (and Woolly obviously felt it left little room for him, either, for he left). With *Eyes Of The Universe* the BJH Sound had completely gone, and yet, as we all know, the band went on from here to achieve more success than ever before. It seems surprising, therefore, that all these years and albums later, John is now blaming poor sales on the fact that *Caught In The Light* doesn't feature the BJH Sound, a criticism which is surely valid for every album since 1978. I can only conclude that John considers the BJH Sound died much later than I have stated, but he mentions that he felt the most important aspect of all was the "rich vocal harmonies", and surely these have not been heard to any great degree since *Gone To Earth*. As I say, I'm confused, and I look forward to some very wise club member putting me straight.

STEVE GEARING



Final Words

The interview with John throws some light on the situation; if the feeling within the band isn't the best, maybe a break is needed. Listening to *Caught...*, one has other thoughts, though. With the excellent songs (especially John's), that have been arranged in such a complex and un-commercial way, BJH's "pop star" time is finally over, and that's no bad thing. The result should be to forget everything that smells of pop stardom and to go back to the street, to play small halls but to have enthusiastic audiences in a properly promoted tour (probably they'd have to change promoters and management to do this). With an album like *Caught* you can't attract a mass audience any more, but you can still play small but great concerts, and, if BJH still enjoy playing live, they should do this as often as possible.

"They'll never kill the mockingbird".

ANDREAS KUBIK

What about an update of the membership figures and countries table from NL16?

No problem! The total current membership is now 636 in 37 different countries:

Aruba (Dutch Antilles)	1
Australia	2
Austria	1
Belo Russkaya	2
Belgium	10
Botswana	1
Bulgaria	1
Canada	2
Cyprus	1
Czech Republic	1
Denmark	2
Eire	3
Finland	2
France	27
Germany	86
Greece	1
Guernsey (C.I.)	1
Hungary	1
Isle Of Man	1
Italy	2
Japan	4
Jersey (C.I.)	1
Lithuania	1
Malta	5
The Netherlands	16
New Caledonia	1
Norway	4
Poland	4
Portugal	3
Russia	3
Slovenia	1
South Africa	1
Spain	5
Sweden	3
Switzerland	12
U.K.	408
U.S.A.	16

A warm welcome to all new members, particularly those from places such as Aruba, Cyprus, Lithuania and South Africa which were not represented in our last survey two years ago.

"Shades Of B Hill" on *Alone We Fly* has always intrigued me: not only the style of it, but we also hear a facet of John's voice we don't hear often. Can you tell me when it was recorded, and what is the meaning of the title? I think it doesn't appear in the song, but don't shoot me if I'm wrong!

No, you're not wrong! "Shades Of B Hill" came about when the band wanted a non-album track for the B-side of the "Life Is For Living" single. The original plan was for a double A-side with "Life Is For Living" and "In Memory Of The Martyrs", but it was then decided that it would be better to have just one A-side and to tempt the fans with a B-side which would not appear on the next album. "Shades Of B Hill" is really a John Lees solo track, with all instruments and vocals recorded by John at his own studio as a kind of "throwaway" demo which wasn't really suitable for BJH, not being in the band's normal style. It was recorded in 1980, and the title is a teaser from John: the bass line bears a remarkable resemblance to the r & b classic "Blueberry Hill" by Fats Domino, hence the tongue-in-cheek title.

John mentioned "Pools Of Blue", which he wrote at the same time as "Mockingbird", "Galadriel" and "Dark Now My Sky", and he said that it's all about a blind person. Did this refer to all these four songs or just "Pools Of Blue"? What's his particular interest in this theme?

Only "Pools Of Blue" is about a blind person, with John imagining what it would be like to be in their place. The other three songs mentioned were covered in earlier NLs; "Galadriel" was inspired by Tolkien's *Lord Of The Rings*, "Dark Now My Sky" by the classic environmental book *The Silent Spring* and "Mockingbird" is a love song. John has returned to the same theme in other songs, notably "If Love Is King", but his interest is simply in imagining what it would be like not to be able to see the sights that most of us take for granted.

Why didn't John sing the lead vocals on his own songs in the early years, because he wrote most of the songs? Was Woolly the official lead singer? Why did they change that standard one day?

In the early years, there was no official lead singer, but songs were allocated according to whose voice it was felt they suited best. John has said that he wasn't "allowed" to sing as well as play lead guitar, whilst Woolly's recollection was that John was not very confident about singing! Whatever the reason, John gradually took a more active singing rôle from *Once Again* on, until the point where he sang all his own songs on the albums, beginning with 1974's *Everyone Is Everybody Else*. Woolly continued to sing some of John's classics like "Mockingbird" and "After The Day" in the live shows, partly because fans associated his voice with the original recordings of the songs, and partly because having three "lead" singers made live performances less of a strain on their voices.

At what stage was the projected *Four Winds* album mentioned in the sleeve notes for *The Harvest Years* abandoned? Did it progress as far as actual recording or was it abandoned during planning?

Unfortunately, the *Four Winds* album never progressed past the planning stage. In April 1972, an interview with Woolly in *NME* said that their fourth album had the provisional title *Four Winds*, and that the idea of calling it that "stemmed from someone's brainwave of devoting each side of a double album to the ideas of each particular member of the group. It's lucky that there's only four of us. The idea is good, but nothing has been finalised. We hope to record it before or immediately after our European tour."

In fact the band's touring schedule in 1972 was so hectic that there was no chance of fulfilling this grandiose plan. Another interview, this time in

Sounds in 1975, quotes John: "It was through doing all that graft that we put out such a bad album because we just did not have time to do it. We had two weeks to do it and we were going abroad immediately after the two weeks. on top of that we had no producer and a lot of the material just wasn't ready. It should never have come out - we should have wiped the tapes."

Woolly's view was similar. In a Manchester student paper, he described *Baby* as "Atrocious. It was done under pressure, with different plans, so you got an extremely schizoid album where nobody was playing with anyone else really. I had to go away and do my thing with the orchestra which was daft; that's indulgent.."

So, far from being a double album, the band were struggling to come up with a single LP's worth of material. There are obvious echoes of the original plan in songs like "Moonwater", which only has Woolly and the orchestra playing on it, and was recorded at Abbey Road in London. Meanwhile, the rest of the album hardly includes Woolly at all, as it was being recorded by John, Les and Mel in Stockport with occasional flying visits from Woolly! The plan was to record the orchestral pieces at Abbey Road, then take the tapes up to Strawberry for the rest of the band to record their contributions. Unfortunately, when Woolly arrived, the tapes were faulty, so he had to get back on the train to London and do them again!

Woolly did manage to make one other major contribution to the album, arranging the second half of John's classic, "Summer Soldier". Some of John's other material for the original project ended up on his solo album, *A Major Fancy*, whilst Les and Mel's album sides seem never to have got past the concept stage.

Obviously, the *Four Winds* title was no longer appropriate for the album, and the "baby" theme was suggested by one of their managers at the time, Ian Cassie, no doubt as a reference to the album turning out rather smaller than originally envisaged!

[Questions submitted by Marc Styren, Andreas Rohde, Dorle Thiel, Stuart Berry]



I'M LOOKING for anything and everything connected with the concert on 30th August, 1980 at the Berlin Reichstag, especially the 11-track LP and film material, but also articles and scraps from papers. Please tell me your price.

JÜRGEN FEGERS, Hamerweg 373, 41068 Mönchengladbach, GERMANY

I CAN'T GO ON WITHOUT BJH CD singles "Panic" and "Cheap The Bullet"! For a swap I can offer: 7" "Child Of The Universe" (live), "He Said Love", "Panic", "John Lennon's Guitar" or Promo-CD "Excerpts from *Welcome...*" or German CD single "Stand Up" (Dino) or CDs that are available in Germany, e.g. *Loving Is Easy - Best, Compact Story, Another Arable Parable*, or at least a reasonable amount of money.

ANDREAS ROHDE, Ludwig-Thoma-Str.17/711, 93051 Regensburg, GERMANY

FOR SALE: A LIMITED NUMBER of a single-sided 12" promo containing "Life Is For Living", "Berlin" and "Hymn" on Polydor FLY1 (no outer sleeve), also, a mounted sleeve for the album *Turn Of The Tide*, fully autographed. Please write (enclosing an SAE) for full details to:

JOHN BINGHAM, 6 New Street, Asfordby, Leicestershire LE14 3SG.

LARGE BJH COLLECTION FOR SALE: many rarities: 12", 7", LP, CD, Video, e.g. John Lees solo LP; East German 'Amiga' LP; doubleback LP; autographed *Best Of BJH Vol.1*; "Rock And Roll Woman" 7" PS; autographed 1981 tour programme etc. Send A5 SAE for full lists, to:

KEV CROSSLEY, 34 Langley Road, Bramley, Leeds, West Yorkshire, England LS13 1AU

GUITARIST (beginner) wants to meet other club members, to play some of BJH's songs. Contact:

MIKE MULLER, 9 Hogarth Road, Whitwick, Coalville, Leicestershire, LE67 5GF

Vinyl Album Sale

Owing to the amalgamation of our record collections, we find ourselves with a large number of duplicates and spares, including practically all UK and German BJH LPs, e.g.:

<i>Barclay James Harvest</i> (UK)	£6.00
<i>Once Again</i> (UK/Germany)	£6.00
<i>Other Short Stories</i> (UK/Germany)	£6.00
<i>Early Morning Onwards</i> (UK black cover)	£5.00
<i>Early Morning Onwards</i> (UK white cover)	£5.00
<i>Baby James Harvest</i> (UK/Germany)	£5.00
<i>Everyone Is Everybody Else</i> (UK)	£5.00
<i>BJH Live</i> (Polydor UK/Germany)	£6.00
<i>BJH Live</i> (Connoisseur - NEW)	£6.00
<i>Time Honoured Ghosts</i> (UK/Germany)	£5.00
<i>Octoberon</i> (UK/Germany)	£5.00
<i>The Best Of BJH, Vol.1</i> (UK)	£5.00
<i>Gone To Earth</i> (UK/Germany)	£6.00
<i>Live Tapes</i> (UK)	£6.00
<i>XII</i> (UK {no poster}/Germany)	£5.00
<i>Eyes Of The Universe</i> (UK)	£5.00
<i>The Best Of BJH, Vol.2</i> (UK/Germany)	£6.00
<i>Turn Of The Tide</i> (Germany)	£5.00
<i>The Best Of BJH, Vol.3</i> (UK/Germany)	£6.00
<i>Berlin</i> (UK/Germany, 9-track)	£5.00
<i>Ring Of Changes</i> (UK)	£6.00
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MEL PRITCHARD



SPIRIT ON THE WATER

Words & Music by
LES HOLROYD

Moderately Slow

F Gm F/A

There's a spir-it float-ing on the wa-ter, There's a sha-dow ly-ing

Bb C

down by the shore. — Was-n't he there — a year — be-fore? —

Dm Bb C F

A sac-ri-fice for the
See the spir-it float-ing

Gm Bb

coat he's wear-ing, A "par-a-dise" for the la-dy. Who dares-
on the wa-ter, See the sha-dow ly-ing down by the shore —

C Dm C Dm

co - lour him red — up - on — the snow? —
 Was-n't he there — some years — a - go? —

B♭ C Dm C Dm B♭ C B♭m B♭m/A♭

We car-ry the bur—

Gm7-5 F7/A B♭m B♭m/A♭ E♭/G G♭7

— den up - on our — shoul — der —

B♭m B♭m/A♭ Gm7-5 F7/A B♭m B♭m/A♭

We car - ry their lives — in the palm of our hand. —

E♭/G G♭7 B♭ C7

Don't you care a - bout the {state} you are in — Or
 {world}

F B \flat F B \flat

don't you un— der — stand? —

mp

F B \flat F B \flat E \flat A \flat E \flat A \flat E \flat A \flat E \flat A \flat F B \flat F B \flat F B \flat F B \flat

E \flat A \flat E \flat A \flat E \flat A \flat E \flat A \flat F B \flat F B \flat F B \flat F B \flat E \flat A \flat E \flat A \flat

f

E \flat A \flat E \flat A \flat F B \flat F B \flat F B \flat F B \flat E \flat A \flat E \flat A \flat 1. E \flat A \flat E \flat A \flat

2. E \flat A \flat E \flat A \flat F B \flat F B \flat F B \flat F B \flat F

