

# Nova Lepidoptera

*The Barclay James Harvest Magazine*

Number 33

June 1996





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## *Credits*

<b>Front Cover:</b>	Colin Barnett
<b>Contributors:</b>	Hans-Jürgen Zahner, Lolli Balke, Dagmar Müller, Rolf Tombült; Mike Melnyk; Peter Kendall; Ian Bowden; Sue Curtis; Cliff Hammans; Graham Wheelwright; Serge Wapenaar
<b>The IBJHFC Team:</b>	Keith & Monika Domone
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Members' letters and contributions are always welcome. Please don't forget to enclose a stamped addressed envelope or International Reply Coupon if you would like a personal reply.

**The International Barclay James Harvest Fan Club**  
117 De Havilland Close  
Yeading  
Northolt  
Middlesex  
UB5 6RZ, GB

☎ 0181-842 2380

e-mail: 75337.1745@compuserve.com

<http://www.fttech.net/~harvest/bjh-home.htm>

**IBJHFC Hotline: ☎0891-299 736**

(Available only in the UK. Calls charged at 49p/min at peak rate, 39p/min at all other times)

# BJH SIGN UP!

## New Contract Agreed

**BARCLAY JAMES HARVEST** have recently signed a new recording contract with Polydor GmbH, the German division of the company with which they have been associated for over twenty years.

The band were previously contracted to Polydor UK, but now they will work directly with the German end of the operation, with which they have enjoyed their greatest successes, and which has sold millions of their albums over the years in Germany, including almost a million copies of 1977's *Gone To Earth* alone.

The band's managers spoke to a number of other companies, but it makes sense to stay with the company which owns the vast bulk of their back catalogue and which has a proven track record of promoting BJH.

The deal is for two albums, and gives Polydor exclusive rights for the world, excluding the U.S.A. and Canada, where the band are at liberty to negotiate separate contracts.

Fans in Britain will probably find that the new arrangements have little noticeable effect, as Polydor UK will have the option to license the albums and release them in Britain in the same way that the German company used to license them from Britain.

## Album Underway

Recording of the Barclays' next studio album began at Friarmere Studios back in February, just after the last NL went to press, whilst negotiations were still in progress. The album is due for completion by August.

The as-yet untitled album will almost certainly include "Yesterday's Heroes" and "River Of Dreams", previewed at the band's live shows last October, and another song on which John has been working, called "Three Weeks To Despair", about the problems of homelessness.

It's too early yet to predict a release date for the album, although we're hoping that it will be released before the end of this year. From past experience, though, there is always the possibility of last-minute hitches, so it's possible that we may not get to hear it until early next year.

The same goes for tour plans, although it seems very likely that the band will want to promote the album by touring soon after it is released.

As ever, we'll do our best to make sure that you're the first to hear the news, in NL, on the Hotline, the Internet Web Site, by e-mail or, in the case of important developments such as tour dates, by good old-fashioned letter!

## More Connoisseur

Connoisseur Collection's *Alone We Fly* compilation has finally reached the end of its shelf life, and no further copies will be made. The album was originally licensed from Polydor in 1990 for a period of three years, and this was subsequently extended for a further two years because of the healthy sales that it generated (believed to be in the order of 20,000). Swallowtail still has plenty of copies of the CD in stock, so we should be able to keep it available for the time being, and we'll try to give you fair warning before we run out.

The good news is that Polydor have agreed to license a brand new compilation to Connoisseur, which will follow much the same format as *Alone We Fly*, and has the provisional title *Endless Dream*.

The album will attempt to collect up the remaining BJH rarities and live tracks which have thus far escaped the CD format, although we don't have final confirmation of the track listing or release date as yet.

One quirk of this CD is that whilst *Alone We Fly* and *Barclay James Harvest Live* were licensed by Polydor for UK release only (although import copies have turned up elsewhere), this one has been granted a license for Germany only, so it will not be available in UK shops.

Swallowtail will, of course, be stocking copies, so that club members will be able to order it without having to pay extortionate import prices.

Full details of the tracks and release date will be available on the Hotline and Web Site as soon as we have them. Alternatively, you can send an SAE or IRC to the usual Swallowtail address, and we will keep it until we can send you more information.

## Exhibit BJH

Club members who live around the Manchester area may be interested in visiting an exhibition featuring musicians from the Oldham area.

**Sound! The Music Of Oldham** is an exhibition charting the history of music in the Oldham area from early folk traditions through to high-energy dance music. The brochure for the event shows records from artists as diverse as the 20th century classical composer William Walton, The Inspiral Carpets and Take That! Oh, and somebody called Barclay James Harvest.

The brochure also poses the question "Who is Oldham's biggest selling musician?", and, despite Take That's phenomenal success in the last couple of years, I think that BJH will give them a run for their money.

The exhibition takes place at the Oldham Museum, Greaves Street, Oldham, and runs from June 25th to November 17th. For those who are unable to attend, IBJHFC will be paying a visit and a full report will appear in a future issue of NL.

## Cover Version

Many thanks to club member Hans-Jürgen Zahner, who has discovered a cover version of Les's "Life Is For Living". The artist is Andy Andres, and the song is sung in German with the title "Leben heißt Lieben (Life Is For Living)". The German title actually translates as "Life means love". We haven't heard the single, so can't vouch for its artistic merit! If you want to try and track it down, it was released by Hansa Records in Germany, with the catalogue number 102 771.

## **TV Appeal**

A club member in Germany recently got in touch with the TV station WDR3 to ask whether they had any plans to feature BJH in their long-running live concert series called *Rockpalast*, which is broadcast on Saturday nights.

The answer was "we'll invite them on if enough people ask us to", so he suggests that any club members who can receive WDR3, whether directly, by satellite or cable, should send in letters and petitions to the station.

Of course, there's no guarantee that BJH would be able to appear, but it's possible that they could fit in such a show on their next tour, and the publicity would be very welcome.

The address to write to is:-

WDR  
Rockpalast Club  
50600 Köln  
GERMANY

Tel: (+) 221 34 16 18  
Fax: (+) 221 34 13 85

## **Membership Cards**

Back in NL28 we reported that the practice of issuing membership cards would be discontinued when supplies were exhausted. We've now reached that stage, so new members and renewers will not receive a card in future. We will still issue membership numbers (as on the label used to send NL to you), and we will send you a receipt if you enclose a stamped addressed envelope or International Reply Coupon with your renewal.

## **Club Plans**

As ever, the club is active behind the scenes, with a number of projects and ideas in various stages of planning, so we thought that we'd let you know what's in the pipeline:-

### **Credit Cards**

Several members have asked us about the possibility of accepting credit and switch cards for membership fees, merchandise and CD orders from Swallowtail - we're actively exploring this possibility, which I know would be of particular benefit to our members outside the UK, as International Money Orders can be very expensive. Whether we can make it work depends on whether enough members would use it to offset the extra cost to the club.

### **BBC In Concert**

In response to numerous enquiries about the possibility of BJH's 1972 *In Concert* recording being released on CD, we have written to Windsong, who currently own the rights to the series. At the time of writing we have not received a reply, but will keep you informed if we hear any more.

### **John's e-mail**

Unfortunately, not long after we published John's e-mail address, Apple decided to shut down their e-world network to which John subscribed, so he is currently off-line. However, he was pleased to receive messages from members all over the world and has promised to let us know his new e-mail address as soon as he has one.

We still have no news about any possible reissue of *A Major Fancy*.

## BJH Book

The biography of BJH which we mentioned in an earlier NL is still in the research stage, but certain personal priorities (see next item!) may delay its eventual appearance. In any case, now that the band are so active again, it may be better to wait a short while in order to include the forthcoming album and any associated concerts.

## Baby Boom

Inevitably, perhaps, the club's baby boom has reached us, and Monika is expecting our first offspring in early October. We intend to continue with our club work - in fact, when Monika stops work, we may even have a little extra time available. Then again, from what our friends who already have children tell us, maybe not!

In any case, we would ask you to bear with us (no pun intended!) if the club service is not quite as fast as usual, especially towards the autumn. This news, combined with a job relocation for Keith, will also necessitate a house move at some point, probably next spring, but we will try to give you plenty of advance warning.

## ..Other Short Stories..

...On his birthday, April 15th, **Woolly** was amazed to hear himself mentioned on Radio One's "Birthday File" on the Simon Mayo show. The effect was somewhat spoiled by them enquiring "where is he now?"...

...On the subject of radio programmes, the German radio station Star-Sat recently broadcast a one-hour **BJH Special** - we'll

give you more details of the contents of the programme when we have them...

...While we're waiting for new songs from the Barclays, you may be interested in the musical activities of some club members. Firstly, French BJH fan Philippe Claerhout has formed a band called **XII Alfonso**, whose fine debut album features the keyboard talents of Mickey Simmonds (Camel and ex-Mike Oldfield band) on four tracks. The band are signed to Musea Records, a progressive and melodic rock label, who will release the CD at the end of May or beginning of June. Negotiations are in progress for a UK distribution deal, and information about the band is available from Philippe Claerhout, 7 rue des Fusilles de la Résistance, 91240 St. Michel sùr Orge, France...

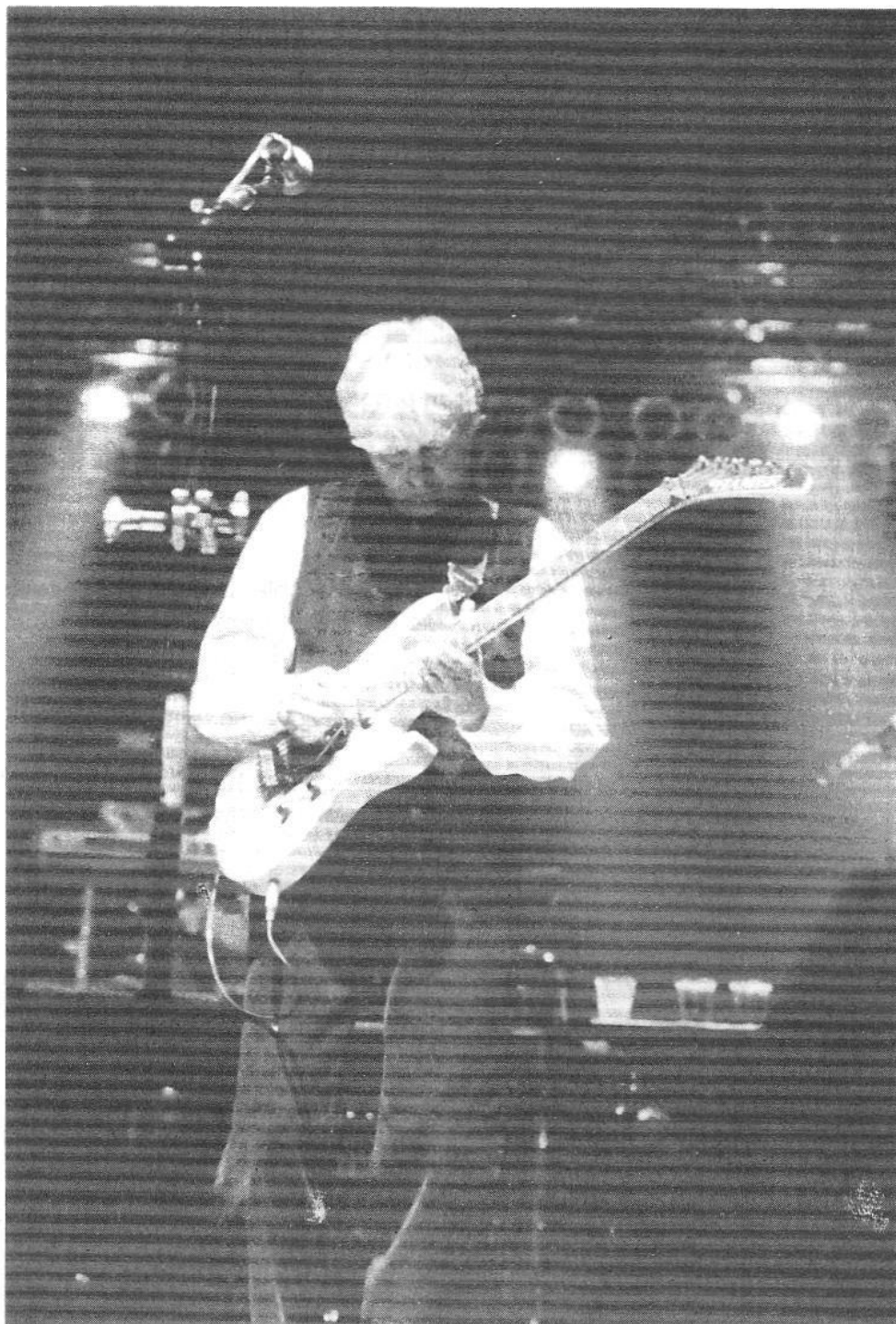
...Also available now on CD is Steve McCabe's **Elegant Simplicity** album, *The Nature Of Change*. I know that many of you were impressed with the sampler tape that Steve previously offered through NL, and you won't be disappointed by this CD. See the advert elsewhere in this issue for information on how to order it...

...Another **Various Artists compilation** album including BJH has been discovered by Mike Melnyk: *Remember The 70s - The Groups* includes "Mocking Bird" alongside artists such as The Beach Boys, Deep Purple, The Hollies, ELO etc. The budget-price CD is in EMI's Solo series, was issued in 1995 and has the number CDSL 8250. Connoisseur's *18 Rock Classics*, which includes "Victims Of Circumstance", has been repackaged as simply *Rock Classics*, with new artwork, but the same number...

...Thanks to Rolf Tombült for our final snippet: they say that imitation is the sincerest form of flattery, but I'm not sure if that's the case with a German heavy rock band currently doing the rounds - they call themselves **Barclay Came Hardest**...

# *live at lichtenfels*

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**[Photo taken by Rolf Tombült at the Lichtenfels Stadthalle, 2-10-95]**

If you would like us to print the lyrics of any particular songs, please send us your requests at the usual address, and we'll do our best.

## CHILD OF MAN

Child of God was born today  
The child of woman just slipped away  
The Child of Man knelt down to pray  
And the children of the earth  
Didn't know it was the day of  
Creation, creation, creation

One thousand years or maybe more  
Since they first set eyes on that foreign  
shore  
The grass was green and the water pure  
They turned the key and opened the door to a  
Nation, nation, nation

*Child of God says love your brother  
Take him by the hand  
Child of God says love your neighbour  
Make him understand  
Child of God says love your sister  
Take her by the hand  
Child of God says love your neighbour  
Make him understand*

*All believers gather round  
Press your faces to the ground  
Lift your voices to the sound  
Of all the others who have found  
Salvation, salvation, salvation*

Words and music by John Lees  
B-side of the single "I'm Over You"  
Published 1972 by RAK Publishing Ltd.

## UNTITLED No. 3

*Send a message to my lady  
Won't you tell her that I love her  
And when chance well  
I'll be back again  
Because I need her more than I want her  
And I want her more than I need her  
And when times are right  
I'll be coming home*

*Yes I love her  
Yes I need her  
Yes I want her more than I can say  
Love, love, love please find a way  
To see me again*

*Oh the many roads I've travelled  
Only serve as sad reminders  
Of the places that I've been  
And wished to stay  
But there's one place I keep wishing  
And my lady I am missing  
That's the place I'll send my message today*

Chorus

Verse 2

Chorus

Words and music by John Lees  
From John's solo album, *A Major Fancy*  
Published 1977 by RAK Publishing Ltd.

## UK TV Appearances

In the third part of our look at BJH's video, film and TV work, we concentrate on the band's UK television appearances over the years. Whilst these are, as you might expect, concentrated in the seventies, the band have turned up on the small screen throughout their career, and their TV debut actually took place before they had even released a record...

**Scene: Mr. Sunshine**  
(Granada TV, 1968)

Thanks to their friendship with Lawrence Moore, who had also worked with Pink Floyd, BJH found themselves the subject of a short film at the beginning of 1968, just before the release of their first single. The film is a ten minute black and white piece with no commentary, and shows the band clowning around Preston House, to a soundtrack consisting of early demo versions of "Early Morning", a jokey Woolly number called "Washing The Dishes" and "Mr. Sunshine". The film also features a classic interview with John's father expressing his views on the band's decision to become full-time pop musicians! Part of the film was re-broadcast by Granada before the band's Oldham concert in March 1992.

**The Old Grey Whistle Test**  
(BBC2, 09-01-73, introduced by Bob Harris)

Included "Thank You", filmed at the Marquee Club in London, although we have no record of the band playing live at the Marquee around that time. There's no sign of an audience, and the band appear to be miming to the single recording, so the film was probably made for the Harvest label as a promo.

**The Old Grey Whistle Test**  
(BBC2, 15-10-74, introduced by Bob Harris)

Included live film of the Drury Lane concert of June 30th, 1974 (also recorded for the *BJH Live* album), with BJH performing "Crazy City" and "For No One". The film was made by Polydor for promotional purposes.

**The Old Grey Whistle Test**  
(BBC2, 21-03-75, introduced by Bob Harris)

More from the Drury Lane film, this time featuring "Mockingbird" and "For No One" again.

**North-West News**  
(Granada TV, 30-10-75, introduced by Tony Wilson)

As mentioned in the last NL, BJH recorded promo videos for several songs from *Time Honoured Ghosts*, and Granada showed the clip for "Moongirl" on the "what's on" slot of this programme. The film showed BJH on a round stage which was surrounded by water, with a "winged woman" swimming around the stage and a pyramid for the backdrop.

**The Old Grey Whistle Test**  
(BBC2, 20-01-76, introduced by Bob Harris)

Included BJH playing live in the studio versions of "Sweet Jesus" and "Hymn For The Children".

**The Old Grey Whistle Test**  
(BBC2, 01-03-77, introduced by Bob Harris)

This show featured a Polydor promo, filmed at Shepperton, of BJH performing "Rock 'N' Roll Star" and "The World Goes On".

## **Top Of The Pops**

(BBC1, 17-03-77, introduced by Tony Blackburn)

BJH's one and only appearance on *Top Of the Pops* was when the Live EP cracked the UK Top 50 chart, and they were shown miming to "Rock 'N' Roll Star", which Tony Blackburn described as "one of the best numbers out at the moment". The show was repeated by satellite channel UK Gold on November 30th, 1994.

## **Top Of The Pops**

(01-1979, not broadcast)

The band were also filmed miming to "Loving Is Easy", but the song was never broadcast as the single was banned by the BBC for its risqué lyrics.

## **The Old Grey Whistle Test**

(BBC2, 12-02-80, introduced by Anne Nightingale)

Another Polydor promo, filmed at Shepperton, this time for "The Song (They Love To Sing)".

## **The Multicoloured Swap Shop**

(BBC1, 22-11-80, introduced by Noel Edmonds)

Featured the "Life Is For Living" promo video described in the last issue of NL.

## **Late Night In Concert**

(BBC1, 27-07-82)

The *Berlin* film of the landmark concert on 30th July, 1980. Later issued as a commercial video. A 35-minute edit was repeated on 01-11-83.

## **Mirror Image**

(Channel 4, 16-05-85)

The *Victims Of Circumstance* video, including concert footage from the show at Wembley Arena on 13th October, 1984, plus interviews with John, Les and Mel. Later repeated as part of Mike Mansfield's *Cue The Music* series.

## **Late Night In Concert**

(BBC1, 02-04-88)

An edited version of the *Glasnost* video, filmed in East Berlin on 14th July, 1987.

## **Stage 1**

(Central TV, 16-03-92)

An edited version of *The Best Of Barclay James Harvest Live* video, filmed at the Town & Country Club in London on 14th February, 1992. Broadcast dates varied according to region.

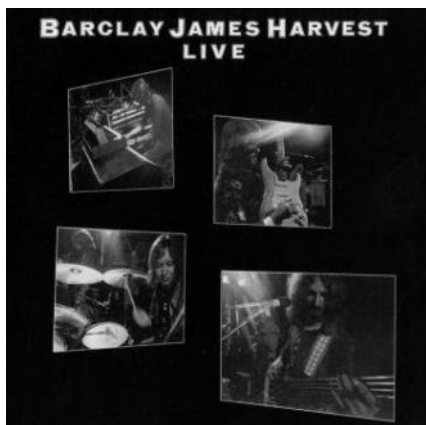


## **Satellite TV**

Apart from the UK Gold repeat of the band's *Top Of The Pops* appearance, BJH have appeared on a couple of other satellite channels - in late 1986 they gave interviews to Music Box and Sky Channel, one of which features an interview with John by Timmy Mallett and the "He Said Love" promo video. MTV also featured BJH on 23rd April, 1988, playing "African" from the *Glasnost* video.

***Special thanks to Peter Kendall, Ian Bowden and Sue Curtis for their invaluable help in preparing this feature.***

## "BARCLAY JAMES HARVEST LIVE"



*Summer Soldier* ( John Lees)  
*Medicine Man* (John Lees)  
*Crazy City* (Les Holroyd)  
*After The Day* (John Lees)  
*The Great 1974 Mining Disaster* (John Lees)  
*Galadriel* (John Lees)  
*Negative Earth* (Les Holroyd)  
*She Said* (Les Holroyd)  
*Paper Wings* (Les Holroyd)  
*For No One* (John Lees)  
*Mockingbird* (John Lees)

UK Release Date: November 1974  
UK Catalogue No.: Polydor 2683 052

### Recording Details

#### Recording Dates:

Recorded on June 29th, 1974, at the Liverpool Stadium, and June 30th, 1974 at the Theatre Royal, Drury Lane, London, with the Island Mobile Studio

Mixed at Island Studios, London

#### Producer:

Rodger Bain

#### Engineer:

Brian Humphries

### Sleeve

Designed by Vincent McEvoy & Keith Davis, photography by Alex Agor & Tim Brown

### Background

BJH's first live album was designed to draw a line under one stage in the band's history, being, in effect, a live "best of". Approval had to be given by EMI to include songs like "Mockingbird", and this was written into the deal arranged between EMI and Polydor when BJH switched labels.

The Drury Lane show was also filmed for promotional use, e.g. a slot on the BBC's *Old Grey Whistle Test*. Unfortunately, the Mellotron went haywire, ruining an otherwise excellent performance, so the Mellotron parts and a few extra vocal harmonies were re-recorded and dubbed later.

From listening to an original recording of the London show, it's possible to say with some degree of certainty that the majority of songs are from the London show, with the Liverpool recordings being "Negative Earth", "She Said" and, possibly, "Paper Wings".

The album, released at a bargain price of £2.94, became BJH's first UK chart entry, reaching #40.

## "LIVE TAPES"



*Child Of The Universe* (John Lees)  
*Rock 'N' Roll Star* (Les Holroyd)  
*Poor Man's Moody Blues* (John Lees)  
*Mockingbird* (John Lees)  
*Hard Hearted Woman* (Les Holroyd)  
*One Night* (John Lees)  
*Taking Me Higher* (Les Holroyd)  
*Suicide?* (John Lees)  
*Crazy City* (Les Holroyd)  
*Jonathan* (Les Holroyd)  
*For No One* (John Lees)  
*Polk Street Rag* (John Lees)  
*Hymn* (John Lees)

UK Release Date: 9th June 1978  
UK Catalogue No.: PODV 2001

### Recording Details

Recording Dates:

October 1976 and October/November 1977

Mixed at Strawberry Studios North  
Mastered at Utopia Studios, London

Producer:

Barclay James Harvest, assisted by David Rohl

Engineer:

David Rohl, Steve C. Smith, assisted by Ian Southerington

### Sleeve

Concept by BJH, design by Jo Mirowski.  
Photos by Christopher B. Roberts and  
Martyn Goddard

### Background

Originally planned as an American-only single album of songs from the 1976 tour, with the following track-listing (not in order):-

***Crazy City; Medicine Man; Rock 'N' Roll Star; The World Goes On; Child Of The Universe; Polk Street Rag; Mockingbird; For No One; Hymn For The Children; One Night; Jonathan; Suicide?***

It was then decided to issue it in Europe as well and to include songs from the 1977 tour. "Medicine Man", "The World Goes On" and "Hymn For The Children" were dropped from the new listing, although "Medicine Man" was issued on the Live E.P. Ironically, the album never was issued in America.

It's not known exactly where each song was recorded, but the 1976 songs were taped at the Liverpool Empire (October 14th), Hammersmith Odeon (19th) and Croydon Fairfield Halls (24th), whilst the *Gone To Earth* tracks were recorded in Germany.

The original title was *Caught Live*, until a fan club member, Chris Naylor, pointed out the resemblance to the Moody Blues live album *Caught Live Plus Five*.

**I was wondering what the boys do for finances and what they do week in and week out when they aren't touring, which is obviously most of the time. Perhaps you could print the reply in NL, as I'm sure most fans would like to know; obviously if the boys do not like to reveal this personal side of their lives we would understand perfectly, but being a loyal fan of the band, you can't help wondering.**

To address the question about finances first, one of the reasons that the band have a management team is to ensure a steady income that the band can live on. Although there might appear to be no activity between albums and tours, and therefore no income, this is far from the truth.

The band receive royalties from every recording that is sold which bears their name. This means not only the most recent album, but back catalogue sales from all over the world, compilations such as the highly successful Polystar/Polydor *Best Of* and the Connoisseur collections, reissues like the recent EMI box set as well as the myriad Various Artists compilations with BJH songs which we regularly mention in NL. Each one of these albums pressed generates so-called "mechanical royalties" which are paid to the band's management on a regular basis.

Further income comes from "PRS royalties", PRS being the Performing Rights Society, which monitors public performance and broadcast of copyright material - every time a radio or TV programme plays a BJH track, they have to pay a fixed fee to the PRS or its equivalent abroad, which eventually filters back to the band and the publisher of the song.

Touring, unless an act is big enough to attract lucrative sponsorship, tends to be organised on a break-even basis, so there is little income to be had that way.

In summary, BJH's past successes still generate a reasonable amount of income, which is administered by their management and spread out so that the band don't suddenly find themselves penniless. The band and their families are, of course, free to supplement this with other income from, for example, the property business run by John and Olwen.

Concerning the band's day to day activities, 1995 was largely taken up with the court case, which required a great deal of racking of brains to remember everything they could about events which took place over twenty years ago, the provision of evidence and the writing of depositions for the court and the Legal Aid Board, attending endless meetings with solicitors and, finally, attending the case itself.

Since then, John and Les have been busy writing and recording demos of their new songs, and are now, of course, hard at work in the studio with Mel. All that is apart from their domestic lives with families and children, building work, etc.! I believe that they also find time for the occasional quiet pint in the local...

*[Thanks to Cliff Hammans for the question]*

## Coming Soon...

In the next issue of NL, we hope to bring you more news from the studio about BJH's forthcoming album. We'll also have features about TV appearances abroad and the Oldham exhibition.

NL34 will be sent out at the end of August, and the last copy date for submissions, advertisements etc. is

## ***In which club members share their recollections of how they first became fans of Barclay James Harvest...***

For me the mid-seventies was a great era for the music of progressive rock with such fine acts as the Floyd, ELP, Genesis, Tull, Yes and many more great bands I happily got to see live. It seemed a time of great anticipation with artistic creation and visual live shows to match with one act following another with a new album and tour which satisfied the hunger of the mass cult following. It was a time of "Whispering" Bob Harris on Tuesday nights with *The Old Grey Whistle Test*, also John Peel on night-time radio and Thursday tea time waiting for the *Melody Maker/Sounds* to be delivered so as to see which band was playing in the local area.

This was a great time when artists played the universities, cinemas and theatres rather than, as now, playing football stadiums. My introduction to BJH was a combination of good marketing by Polydor and Radio One's Stewart Henry show on Saturday mornings. It was Polydor's repeated adverts in *Sounds/Melody Maker* in the spring and summer of 1974 for the album *Everyone Is Everybody Else* with the eye-catching picture cover of the band which caught my attention, plus a free flexi-disc in *Sounds* music paper of "Negative Earth" and Stuart Henry playing on most shows "Crazy City" and "Poor Boy Blues".

My first thoughts on playing the *Everyone* disc were that it reminded me of King Crimson Mellotron-sound-wise and Pink Floyd on guitar, yet it had its own unique sound.

The next step was to see my new-found band in action, and the chance came with a promotional tour in the summer of '74. The venue was the rundown boxing stadium in Liverpool with a full house of 2,000. I can tell you that this was never one of John Lees' favourite venues - know what I mean, John?!

I can still feel and see the atmosphere clearly now - lights go down, the stage manager addresses the audience via the mic., and announces "Let's have a big hand for Barclaaay James Harvest!" in a long, almost painful drawl. The guys hit the stage and explode into "Summer Soldier", then the lengthy "Medicine Man" with John bearded and in tinted glasses plus *Everyone Is Everybody Else* orange rally jacket and tartan cap. The end came and went like a mid-summer's dream, with the powerful "For No One" and "Mockingbird" ending with the thickest pink dry ice I've ever witnessed.

Through the years I've seen the Barclays at many different venues in the north-west of England; many have stood out - Liverpool Stadium again, Feb.'75, Liverpool Empire Nov.'75 and Oct.'76, and one I'd put on a par with my first concert, 1984's *Victims* concert at the Manchester Apollo, though it was more hi-tech than the 70s gig, but my mind always goes back to that Saturday night of the 29th June, 1974, on a balmy summer's evening at the Liverpool Stadium.

IAN BOWDEN

## If Love Is King, Part 2

I read with interest the various fan members' interpretations of the "If Love Is King" lyrics, and felt motivated to offer my own ideas about the meaning of this song. In my opinion, there are two themes: 'Love', in the wider sense of the word (i.e. with a capital 'L'), and 'music' (which can itself be considered as an expression of love).

"Who wears the crown?" is asking: Who is the King of Love (God?). "Someone ate the crown" mourns the fact that we currently have no musical seers to compare with past masters such as Hendrix, Clapton, The Beatles...

The content of the verses deals with the futile efforts of people to find alternatives to Love in a materialistic world, in the form of spurious fanatical beliefs, instant fame and riches from insubstantial chart-toppers, etc. The line "you're out feeling great" is addressed to us all - to you, the listener: regardless of whether you acknowledge it or not, you are ultimately prisoner of the real king, Love, for it is the one true value in life.

This is another fine song from the band. It restates a message that has been central to BJH ever since its inception; since the haunting and timeless words of their first single...

GRAHAM P. WHEELWRIGHT

I would like to respond to the title "If Love Is King" on page 18 of issue number 31. My suggestion as to what it means is this:-

If love is king of your heart, you can forgive and forget, whatever happened or is done to you.

If love is king of your heart, you can control yourself in worst times.

If love is king of your heart, you are not only thinking about yourself, but also about other people.

If love is king of your heart, you will be there when there is need.

If love is king of your heart, you are kind and understanding.

If love is king of your heart, you are patient to yourself and others.

If love is king of your heart, you have found one of the most precious things in life:

### **WISDOM.**

If you have found this wisdom, then love is the king of your heart, because where there is wisdom, there is love.

Wisdom will protect you from choosing the wrong things in life.

People will look up to you because you'll have this wisdom.

You are able to help other people in need.

I hope that this is what John means with this song.

SERGE WAPENAAR



## Last Orders

On another matter, we (the club members who are not living in England or Europe) are never able to order things through the issue in time. For example, I would really like to have the video *Victims Of Circumstance*, but the problem was that the video sold out in 24 hours. People in England are always the first who can order those things, so that leaves us people with no chance at all of ordering these things. When I receive the issue of BJH in Aruba, it is always six or seven days after it was sent from England. I don't know how long it takes when people in England receive those issues, but I think it can never be longer than one or two days. I don't know if there is a solution to this problem. Maybe you should send the issues to foreigners first and then a couple of days or a week later to the addresses in England, so that the people who are not living in England have more chance to order things of BJH. It really bothers me that I never have a chance to order these things in time.

SERGE WAPENAAR

*Keith: yes, we are aware of this problem, although most of the items we offer are not limited in quantity. In the case of the videos, we had so few copies that many fans in England were disappointed, as well. Within Europe, we've addressed the problem by*

*sending UK copies of NL by second class post, which means that they take about the same time (two or three days, on average) as the airmail copies to the rest of Europe. I realise that this doesn't help fans outside Europe, but it's not really practicable for us to send NL out at different times to different countries.*

*Probably the best solution to this problem is for us to reserve an appropriate percentage of any "limited edition" items for non-European readers, so that they have a fair chance, and we will try this method in future.*



**MY NAME IS JOE JABBOUR** and I am probably the only Lebanese ever to join the IBJHFC. I am a big fan of all BJH material from the progressive rock era (with "Early Morning") to their latest wonderful album *Caught In The Light*. I would like to get in touch with anyone from the club, especially since I have never spoken with another BJH fan. Anyone who is interested in writing to me, my e-mail address is:

jjabbour@dm.net.lb

and my postal address is:

JOE JABBOUR, The American University  
Of Beirut, P.O. Box 11-0236/1162, Bliss  
Street, Beirut, THE LEBANON

**WANTED:** copies of the video-films *Berlin - A Concert For The People* and *Caught Live*. I'm also looking for copies of *Nova Lepidoptera* issues 1, 2, 4, 7,8 and 10. I can copy them myself and send the originals back. Additionally, I have a limited cassette of Woolly Wolstenholme's *Too Late..* for sale. Please contact:

ALBERT SIEBENLIST, Seinsheimstr. 6,  
97209 Veitshöchheim, GERMANY

☎ (+) 49 931 93548

**CONGRATULATIONS** to Stephen Clowes and his wife, who became the proud parents of twins Andrew and Emma on February 24th.

**I AM LOOKING** for a video by REO Speedwagon. It was brought out in 1980, 1981 or 1982 and it was called *Live Infidelity* or *REO Live In Concert*. If you are able to find it, please let me know immediately what the price is including shipping and handling charges. Thanks!

SERGE WAPENAAR, Seroe Blanco 60-E,  
ARUBA (Dutch Antilles)

## AVAILABLE FOR TRADE:

12" He Said Love (Promo, French)  
7" Thank You/Medicine Man (USA promo)  
7" Rock 'N' Roll Star (US promo, blue label)

Please contact:

PHILIPPE CLAERHOUT,  
7 rue des Fusilles de la Résistance,  
91240 St Michel sùr Orge, FRANCE

**WANTED:** non-UK items, especially "Who Do We Think We Are" promo CD.

**SWAP:** I have -

*Welcome To The Show* 4-track promo CD,  
"Stand Up" - both CD singles,  
*Polydor In Future* - promo CD, Various  
Artists with BJH,  
*A Major Fancy* - John Lees solo album,  
*Live In London 1974* - Italian CD.

**SALE:** I have BJH albums, cassettes, CDs  
12" and 7". Please write to:-

MIKE MELNYK, 110 Thirlmere Drive,  
St. Albans, Herts., AL1 5QL



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To advertise free in the next issue of *Nova Lepidoptera*, just send the wording of your advertisement to us at the usual club address, to arrive before the copy

# HARBOUR

Words & Music by  
STUART JOHN WOLSTENHOLME

Moderately

*mf*

**Chords:** C, B $\flat$ , C, B $\flat$ , C, B $\flat$ , C, B $\flat$ , C, C7sus, F, C, F, B $\flat$ , C, F, C, B $\flat$ , C.

**Lyrics:**

To our fore, the har — bourlights.      Shin-ing out like bea — cons burn — ing  
Star - light rakes the sil — ver wing      Bring-ing home the sons — and daugh — ters.

They can stop this end — less night.      They can stop the wheels — from turn — ing.)  
No-one knows the state — I'm in      Spin-ning swift a - bove — the wa — ters.)

B $\flat$

Fa-ces in a set — ting sun      Say a-gain that we — soon will — be one. —

Cm      Gm      B $\flat$       1<sup>st</sup> D      2<sup>nd</sup> D

no chord

Fa — ces in — a

set-ting sun,      Fa — ces in — a set-ting sun,      Fa — ces in a set-ting sun —

Fa — ces in — the set — ting sun,      Fa — ces in the set — ting sun

Say a - gain that we will soon be one.

F C F

Bb C Bb

Fa-ces in a set - tingsun Say a-gain that we -

Cm Gm Bb D

— soon will — be one. —

C Bb C Bb C

Fa - ces in — a

Bb C Bb C Bb

set-ting sun. — Fa-ces in — a set-ting sun. —

Repeat & fade



# **WOOLLY WOLSTENHOLME**

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