

# Nova Lepidoptera



*The Barclay James Harvest Magazine*

Number 35

December 1996





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Members' letters and contributions are always welcome. Please don't forget to enclose a stamped addressed envelope or International Reply Coupon if you would like a personal reply.

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# The New Album

BJH's new album is now almost finished, with seven out of ten tracks recorded as I write. There was a brief break in recording in October, as producer Martin Lawrence had a prior engagement touring with Joe Longthorne, but work has now resumed. The seven completed songs are:-

**Back In The Game** (Les Holroyd)  
**River Of Dreams** (John Lees)  
**The Time Of Our Life** (Les Holroyd)  
**Children Of The Disappeared** (John Lees)  
**Yesterday's Heroes** (Les Holroyd)  
**Three Weeks To Despair** (John Lees)  
**Mister E** (John Lees)

Recording and mixing should be finished by Christmas and the album is tentatively scheduled for release in February, although plans are still at a very early stage.

The band are hoping to play some concerts soon after the album's release, and we will bring you the details as soon as we can - if news breaks between NLs, we will write to everyone.

## Dearer Hotline

BT increased their rates for all 0891 numbers with effect from October 8th. Calls to the club hotline now cost 45p per minute at cheap rate and 50p per minute at all other times. As ever, I will try to keep the messages as short as possible so that you don't end up with huge 'phone bills!

## German EMI Disc

A new BJH compilation came out in September on the EMI-Electrola label in Germany and The Netherlands. The CD is called *Premium Gold Collection*, and covers the band's Harvest-era material, including a number of tracks which do not appear on *The Harvest Years*. Full track-listing is:-

### **Premium Gold Collection** (EMI 8 53513 2)

*Taking Some Time On*  
*Mother Dear*  
*Mocking Bird* (German single edit)  
*Vanessa Simmons*  
*Early Morning*  
*Brother Thrush*  
*Medicine Man* (original LP version)  
*Someone There You Know*  
*Harry's Song*  
*Ursula* (The Swansea Song)  
*Song With No Meaning*  
*Crazy* (Over You)  
*Delph Town Morn*  
*Song For Dying*  
*Galadriel*  
*I'm Over You*  
*Child Of Man*  
*Child Of The Universe* (John solo)  
*Rock And Roll Woman*  
*Thank You*

The CD doesn't appear to be scheduled for release in the UK, but we are currently attempting to obtain supplies for sale through Swallowtail. If all else fails, we'll be travelling to Germany later in the year, and will try to pick up some copies there.

Thanks to all of you who contacted us with information about the CD - without the help of club members it would be very difficult to find out all about the various issues in different countries, as even the band themselves are not always informed as to what's coming out!

## Seasons Greetings

We continue our club tradition of giving away a small Christmas present in the December NL by including a free BJH pen with this issue. We hope that you like it, and we wish all of our readers a very happy Christmas and a peaceful New Year with much BJH activity to look forward to.

## Victims Video

Thanks to Frank Wagener, we've tracked down a stash of *Victims Of Circumstance* VHS videos. We've written to some of those club members who were already on our waiting list for these videos, and will be writing to the others on the list, but we should also have a limited number left over after Christmas. The videos are brand new German copies, and the price is £15.00 in the UK, £16.00 for the rest of Europe and £17.00 elsewhere, including postage. Please do not send any money yet, but write, telephone or e-mail first to reserve a copy. Special thanks go to Frank, not forgetting all those members in Germany and elsewhere who helped out with obtaining CDs for us, including Steve Hillyard, Stefan Stadtmüller, Lolli Balke, Steve Hingley, Jürgen Fegers, Dagmar Müller and anyone I've left out!

On the subject of videos, new club member Paul Baggott has kindly offered to copy the *Berlin*, *Glasnost* or *Victims* videos for anyone who can't get hold of original copies, at the cost of the video cassette only. Please contact Paul direct at:

23 Maxstoke Close  
Redditch  
Worcs. B98 0EJ  
☎ 01527 502238

## ...Other Short Stories...

...our own **Baby James Harvest** arrived on 28th October, a little boy called - no, not Les, John or Mel, but Ian Philip. Many thanks for all the good wishes we've received ...

...Thanks, too, to Cyril Povyshev, who sent us some **Russian clippings** about BJH. The band are covered in a couple of rock encyclopædias which describe their style as art-rock and draw comparisons with Pink Floyd. Another article from issue 2 of a magazine called HJDTCYBR ("the contemporary") in 1988 praises the song "African" and prints the lyrics and music, although it also says that until that album "their lyrics seemed to be far from reality"...

...We're also indebted to Rob Price, who sent us a piece from the Colchester Evening Gazette on the **25th Anniversary of the Weeley Festival**. Amongst the recollections was a report that complaints were received about the noise from people in Clacton-on-Sea, eight miles away...

...German cable channel 3sat re-broadcast a **BJH TV appearance** from the programme "Wetten, dass...?" on August 26th. The programme was originally shown by ZDF in 1984, and featured BJH miming to "Victims Of Circumstance"...

...Thanks to Mike Melnyk for info on another **Various Artists CD - And The Road Goes On Forever - 36 Hard Rock Classics, vol. 1** (PolyGram 535 717-2, 2CD, 1996) includes the edited single version of that well-known BJH hard rock classic, "Just A Day Away"...

...**This issue of NL** has been printed by one of our club members, Paul Ferris, and his company, BJH Communications Ltd. (no relation to the band). Let us know what you think...

## **Question:** what do the following artists have in common?

Marc Bolan, David Bowie, Genesis, Supertramp, Brian May of Queen, Dire Straits, The Police and Alan Parsons.

## **Answer:** they have all supported Barclay James Harvest ...

**YOUR EAGERLY AWAITED** concert tickets finally arrive, and there are those familiar words: "plus support", "and special guests" or even "and friends". Depending on your point of view, your reaction varies from "must make a note to arrive late and miss them" to "time for a drink in the bar". This could be a tactical error, though - as the list above shows, the dreaded support act might actually be good!

Over the years, the great and the good (and the not quite so good) have had the privilege of opening concerts for BJH; a very early occasion on which an unknown act got a break as special guests of the Barclays was in December 1968, when they played London's Imperial College, and were supported by a band made up of students from the college. The band was called Smile, and the line-up featured Brian May on guitar and Roger Taylor on drums. They were later joined by a singer using the stage name of Freddie Mercury and became rather better known as Queen.

BJH have always treated their guest bands with the respect they deserved - take, for instance, the skinny young cockney lad who, on the back of a surprise hit single in the spring of 1970, secured that all-important break, namely supporting BJH at Stockport's trendy *Poco a Poco* club, better known to locals as the Devonport pub. Hanging around with the stars backstage, he asked for a cigarette from John, who duly obliged. When, however, he pushed his luck by asking for a bed for the night in the already overcrowded Preston House,

John told him to go forth and multiply, only in not so many words. The single was called "Space Oddity", and I believe that the lad's become quite well known since then...

As BJH became better known, musicians of whom the fans had actually heard began to appear on the bill with them - artists of the calibre of Camel, Bridget St. John, Focus and Rare Bird supported them in the early seventies, whilst the chance to warm up for BJH at the Watford College of Art and Technology in March 1972 must surely rank as a career highlight for Genesis!

Some of those meetings of musicians opened up other avenues: when BJH played on the same bill as Harvest labelmates The Pretty Things on a number of occasions, they got to know bassist Wally Allen, who went on to produce *Other Short Stories* and John's solo album. Another chance meeting which came about in this manner was with the members of a band called Trees, including one Bias Boshell.

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Traditionally, the last night of a tour is when everyone relaxes and a few practical jokes relieve the tension of weeks or months on the road. BJH's UK tour in Autumn 1975, promoting the *Time Honoured Ghosts* album, also featured the dubious talents of a band called Café Society, which included Tom Robinson and a drum machine, amongst others. Part of their act was to introduce the band, including the "drummer", whereupon the spotlight would pick out an empty chair at the back of the stage. After thirty shows, this mildly amusing stunt had worn rather thin, and on the last night, at Sheffield University, Robinson was slightly taken aback when the spotlight shone not on an empty seat but on Charlie, a very large and very naked member of the Barclays' road crew. Mr. Robinson was not amused...

More recently, To Hell With Burgundy were guests for part of the 1990 tour and the whole of the 1992 25th Anniversary Tour, which finished in Strasbourg. The band were slightly disconcerted when the sound mix was distinctly odd, so much dry ice poured onto the stage that they couldn't see each other, let alone the audience, then three "cleaners" equipped with gas masks, brooms and vacuum cleaners invaded the stage. Another roadie came to present them with drinks from a silver tray, and finally Karl's microphone began to move off-stage in mid-song.

The Barclays didn't escape their own retribution, though: when John went to pick up his guitar for the solo in "John Lennon's Guitar", he found Burgundy's mandolin in the spotlight instead, then at the end of "Shadows On The Sky", two young women from the catering company danced on stage in their underwear, accompanied by a BJH roadie clad only in a towel, and proceeded to lead the audience singing while the Barclays fell about laughing behind them. Before "Hymn", John said that "we should

thank the roadies for all their hard work on the tour, but we're not going to!"

As BJH's star ascended in Germany in the 1970s, one measure of the degree of fame they had achieved was the popularity of the artists chosen to support them. In 1979, the band played four summer open-air, including one in front of 23,000 fans at Loreley, high above the Rhine. Amongst the luminaries slightly bemused to find themselves second on the bill to BJH were Dire Straits and The Police.

Finally, at the most recent concert which BJH have played to date, they were supported by Alan Parsons, whose previous experience of working with BJH had been working as a tape operator at Abbey Road whilst *Once Again* was being recorded back in 1970.

So next time you see BJH play live, spare a thought for the hapless support act trying to impress an indifferent crowd in a half-empty hall - they may just be the next big thing. Everyone has to start somewhere, and way back in February 1970 you could have been whiling away an hour in the bar whilst waiting for Led Zeppelin to come on, on the basis that the warm-up act's name sounded like some dodgy folk singer - after all, who'd call a rock band Barclay James Harvest?

**M.C. & WORDS** (Barry Clarke  
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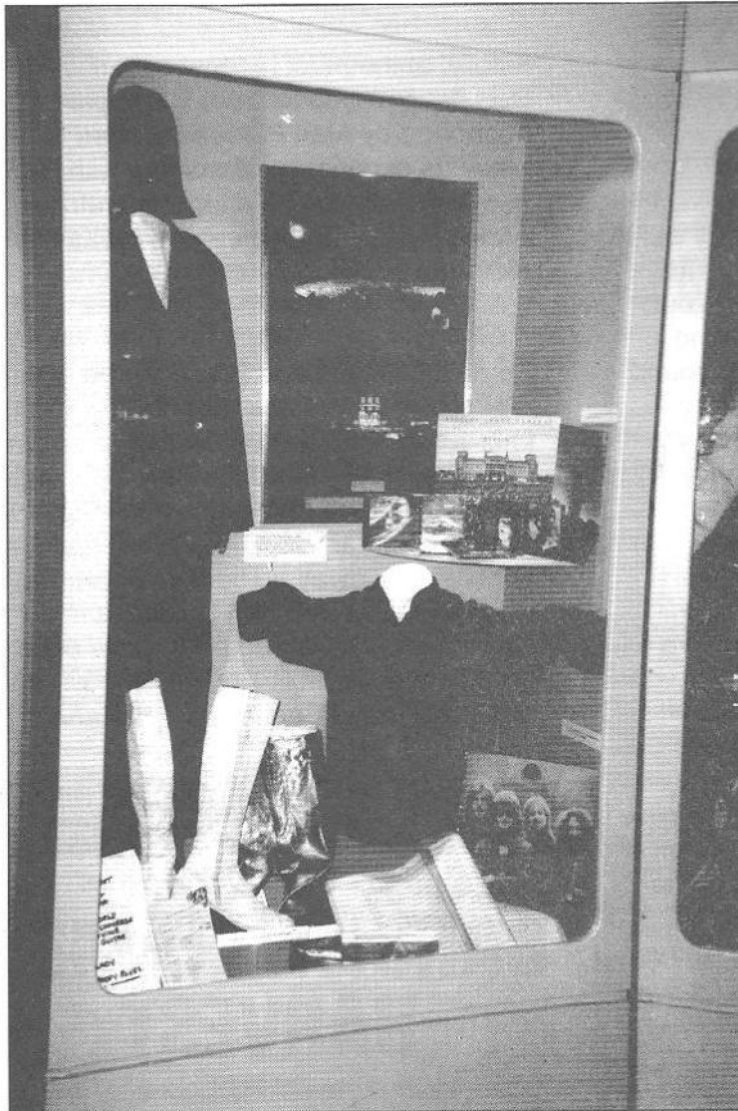
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## Exhibition Review

The North-West of England seems to have produced more than its fair share of talented musicians, and even the relatively small borough of Oldham, on the outskirts of Manchester, has been responsible for such diverse talents as the classical composer William Walton, indie rockers The Inspiral Carpets, Mark Owen of Take That and not forgetting, of course, Oldham's finest, Barclay James Harvest.



*The main Barclay James Harvest display case*

*Music! The Sound Of Oldham* was designed to celebrate the area's musical culture, and was on display at the Oldham Museum from June to November. We finally found the time to pay a visit in August, and were not disappointed.

The exhibition room itself was quite small, but BJH enjoyed a prominent position with a large, glass-fronted display case facing the entrance and containing memorabilia from throughout the band's career. Items included clothes worn by the band on stage or on album sleeves, LPs and CDs right up to *Caught In The Light*, a framed photo of the Berlin Reichstag concert, a tour itinerary and even an original score.

In addition, visitors could listen to music from the bands on display by picking up a telephone handset and pressing a button, which also switched on the lights in the appropriate display case!

The tape of BJH's music featured "Hymn" and "Berlin", plus, as a special bonus, excerpts from two of the brand new songs which will appear on their forthcoming studio album.

"River Of Dreams" and "Yesterday's Heroes" were performed live on the band's 1995 concerts in Germany and Switzerland, but this was the first opportunity to hear early versions of the songs as they will be recorded.

"River Of Dreams" has a country-ish flavour, and deals with the disillusionment of unfulfilled dreams, whilst "Yesterday's Heroes" is a magnificent, brooding epic with some excellent lead guitar work.

Elsewhere, the exhibits served as a reminder of the fickleness of the public's musical taste and the short life-expectancy of most bands. The Inspiral Carpets, with their Doors-inspired keyboard sound on hit singles such as "This Is How It Feels", also had a cabinet to themselves, but now seem destined to be remembered primarily for the fact that Noel Gallagher of Oasis used to be their roadie (whilst, as I write this, the future of Oasis also looks to be in doubt).

The Take That exhibit was more of a shrine, taking the form of of a teenager's bedroom complete with posters of the band and a large message board on which visiting fans could write their suggestions as to what Mark Owen should do now that the band had split up. (We were tempted, but restrained ourselves!)

It's against all the odds, then, that a band like BJH should still be with us after thirty years in the business, and their presence in this exhibition is a testament to the talent and enduring popularity of a group which has ignored the fashions of the day and quietly produced a formidable catalogue of quality music.



***A closer view inside the cabinet, showing (left to right) John's orange suit as worn at the Berlin concert, John's white boots and eye-wateringly tight pair of gold trousers, both worn on stage, the red jacket worn on the sleeve of Everyone Is Everybody Else, together with that sleeve and, finally, the original score for "Mocking Bird".***

# *bjh on screen, part 4*

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In our last part of the series, we take a look at BJH's appearances on television all over Europe. Of course, it's easy to miss these, so this list is probably far from complete. The country concerned is Germany unless stated otherwise, and any additions, dates and details would be welcomed. Many thanks to Evelyn Krause, Marco de Niet, Peter Kendall and many others for supplying information or even tracing some of the videos.

## **1975**

NETHERLANDS: Avro's Toppop, December '75. Playback of "Titles", as it was favourite track of the week. BJH on stage surrounded by palm trees ?!?

## **1978**

Musik-Szene (German). Live clip (or playback?) of "Loving Is Easy", with Les singing the lead vocal.

## **1980**

Programme and date unknown: Full playback of "Love On The Line" on stage with Kevin McAlea and Colin Browne. The place looks like a gym (?!), some girls in sports suits are sitting in front of the stage, and in the background a big transparent cube is projected on the wall. The same show included Suzi Quattro and Abba... Any more details would be welcome!

SPAIN: Show maybe called "Noticias"; date unknown. The band appeared on Spanish TV to perform "Love On The Line" and "Hymn" playback. As Mel had been stuck at Zürich airport, he had to be replaced by Colin Browne, who looked the most convincing drummer! Colin, in turn, was replaced by a roadie, whilst the other keyboard was played by Kevin McAlea. At least the presenter owned up to the swap!

Rock-Pop, ZDF, 5.1.80. BJH, Kevin Mc Alea and Colin Browne doing a playback of "Love On The Line". Repeated on 3Sat in 1993?

Excerpts from the concert in Munich's Olympiahalle on 1. and 2. April '80: "Love On The Line", "Sperratus", "Loving Is Easy" and "Hymn". Filmed by Rudolf Dolezal and Hannes Rossadier. Who knows more??

SWITZERLAND: Szene 80, DRS, May/June '80. Interview with BJH and short excerpt from their Zürich show of 16.3.80: "Love On The Line".

Musikladen, ZDF, 11.12.80. Official clip of "Life Is For Living", as described in NL32.

## **1981**

Disco '81, ZDF, early '81, presented by Ilja Richter. Full playback of "Life Is For Living". BJH with Kevin, John "plays" keyboard. Les wears a leather all-in-one, Mel a black jacket with silver zigzag "flashes" and John a white jumper with tassles! Repeated on 3Sat on 21.2.96 and probably more often.

SWITZERLAND: Karussell, DRS, 26.6.81. Short interview about the open air in Winterthur on the next day. Playback of "Highway For Fools".

Bananas, ARD or ZDF (?), autumn '81, presented by Frank Zander. Playback of "Back To The Wall". Repeated on West3 in 1993.

## **1982**

Music Box, ZDF, end of '81 or early '82, presented by Desiree Nosbusch. Very short interview with the band, then playback on stage with Kevin and Colin (Les with a V-shaped bass) of "Child Of The Universe" (Berlin album version). Repeated

shortly afterwards with a short voice-over translation of the lyrics into German and a comment, then the original without interview on 8.10.94 on 3Sat and ZDF.

AUSTRIA: Okay, ORF2, 25.4.82. Interview due to concert in Vienna, with excerpts of the Berlin video in between. John about the reason why the butterfly is their trademark: "It gets off and flutters away!"

## **1983**

Thommy's Pop show, ZDF, mid-June 1983, presented by Thomas Gottschalk. Short interview with Les, then "Just A Day Away" clip as described in NL32.

Vorsicht Musik, ZDF, 13.6.83, presented by Frank Zander and his dog "Feldmann". Band miming "Just A Day Away" on stage with Bias, all laughing because Bias's keyboard is set far too low.

Thommy's Pop Show Extra, ZDF, 18.(?) December '83. German end-of year various artists show, partly playback, partly live. BJH doing full playback of "Life Is For Living", "Paraiso Dos Cavalos" and "Ring Of Changes" with Bias Boshell and Pip Williams on keyboards; nice laser show with butterflies. Repeated on 4.12.89 on 3Sat.

## **1984**

BELGIUM: The "Victims" "action" clip (as described in NL32) was shown on BRT on a "gap filler" programme called Jukebox.

Vorsicht Musik, ZDF, early '84, by Frank Zander + "dog". Band miming "Ring Of Changes" on same stage as above, with Bias Boshell and Pip Williams on keyboards.

Formel 1 (chart show), ZDF, presented by Peter Illmann. This was when "Victims Of

Circumstance" had just entered the German charts at number 51. BJH in a "clip" produced for the song, which was so much better than the official one described in NL32, that most German programmes used this one instead, which shows the band, Sam Brown, Jan Ince and Bias Boshell in soft focus on stage. In this case, only 1-2 minutes are shown and faded out.

Wetten, dass...?, ZDF, 14.4.84, presented by Frank Elstner. Band miming "Victims Of Circumstance" with Kevin McAlea on keyboards Sam Brown and Jan Ince; John wears blinding neon outfit! Repeated on 3Sat on 26.8.96.

Tele-Illustrierte, ARD Berlin, 30.4.84. Filmed in Würzburg. A report on the stage preparations for the concerts on the "Victims" tour, just after the tour had started. Short interview with the whole band, including a classic joke from John: "We love to hate one another!". Includes some excerpts from the Würzburg show.

Tele-Journal, ARD Berlin, 30.4.84. Parts of the "Victims Of Circumstance" clip as in Formel1 was shown, interrupted by a mini-interview with Les while the band was signing 10 "Victims" LPs which were given away afterwards in a free draw.

Thommy's Pop Show Extra, ZDF, December '84, presented by Thomas Gottschalk. BJH, Kevin, Bias and the girls miming "Rebel Woman" and "Victims Of Circumstance".

## **1985**

Date and programme unknown: "Mother & Child Reunion" - official clip with Les and John singing and playing amongst many other artists, including Frank Farian and German band Trio.

# *bjh on screen, part 4*

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## **1986**

Peter's Pop Show Extra, ZDF, December '86, presented by Peter Illmann. BJH and Kevin McAlea miming "He Said Love" and Prisoner Of Your Love" in a refreshing denim outfit!

## **1987**

SWITZERLAND: Downtown, DRS, 27.2.87, presented by Ernst Buchmüller. No interview, just playback of "He Said Love" with Kevin and Colin.

East German DDR1/DDR2: Shortly after the Treptow concert of 14th July 1987, the whole concert except "Kiev" and "Berlin" (because of political content?) was shown on both East German TV channels, the first of these simultaneously with a stereo recording on GDR radio Jugendradio DT64. Both times, a 7-minutes interview with the band was inserted after the first five numbers. Only much later, the complete concert including "Kiev" and "Berlin" was re-broadcast on radio only...

2 half-minute snippets about the Treptow concert in the TV news. Both use live footage of "Hymn".

NETHERLANDS: EO's Spelregel, October '87. "He Said Love" shown playback in the studio, with Kevin; Dutch subtitles of the song lyrics. EO is a Christian broadcasting company in Holland.

## **1988**

Tracking, SUPER Channel, 16.4.88. Interview with John and Les, then "African" from the Glasnost video.

## **1990**

Musikladen Eurotops, NDR3, March '90. NDR made a "clip" that is almost worthy of official status: BJH miming "Welcome To The Show", surrounded wall to wall by lots of TV screens which all show different scenes, many of which are other artists' clips or live performances. Change of background to the "Welcome" album sleeve, with interesting and clever digital picture modulations and tricks, so that parts of the picture move through others etc. Recorded playback without audience in Bremen. Repeated on 23.7.90?

Live aus dem Schlachthof, BR3, March '90, several presenters. The place looks like a pub with tables, and BJH do a playback of "Welcome to The Show" in front of an audience. Les receives a rose for his birthday... Also shown on HR3.

P.O.P.Special, TELE5, March '90. A feature on BJH's '80s history. Shows "Victims" clip (the one shown in Formel1 in '84) with a voice-over history about their history, interspersed with short interviews of Les, John and Mel with simultaneous translation. The same happens with the "He Said Love" clip (see NL32). Finally we get the "Cheap The Bullet" clip, but none of these clips is complete.

Ragazzi, RTL, March '90? Interview with all three band members. German questions, English answers with subtitles. Playback of "Welcome To The Show" with rather inaccurate synchronisation.

TELE5, spring '90: The official "Cheap The Bullet" clip was shown. The title shown during this clip runs "Cheap The Bullit". This is, incidentally, the same mistake as on the label of the German 7" pressing, which was never officially released but still found its way to mail order companies. SUPER Channel also showed the above clip during the spring of '90.

ITALY: The clip of "Cheap The Bullet" was shown in "Video Music TV".

Guten Abend, Deutschland, ZDF, 6.5.90. Estimated audience 25 million. Presented by Frank Elstner, Thomas Gottschalk and five other German presenters in the Friedrichstadtpalast in East Berlin. BJH and Kevin on stage doing a playback of "Halfway To Freedom", with video footage behind them of the fall of the Wall in November '89. Also shown on DFF1 (East German TV) a few days later.

FRANCE & LUX: Vents d'Est (chart show), French RTL, 17.6.90, presented by Jean-Luc Bertrand. BJH appear live in the studio for interviews, question times and a quiz. The "Cheap The Bullet" clip is played, and BJH and Kevin mime "Welcome To The Show" and "African Nights" without audience. Repeated on 18.6.90.

Gottschalk, German RTL, autumn '90, presented by Thomas Gottschalk. Playback of "John Lennon's Guitar" by BJH, Kevin and Colin. Background: A large picture of John Lennon and next to him one of the guitar in question. John (Lees) "plays" his Epiphone.

## **1991**

When the German *Best Of* on Polystar was released, adverts were broadcast on radio and TV, which used excerpts of the official "Cheap The Bullet" and "Just A Day Away" clips despite the fact that the songs to be heard were "Poor Man's Moody Blues", "Child Of The Universe" and "Hymn"!

## **1992**

Gottschalk - Model '92, RTL, spring '92, presented by Thomas Gottschalk. BJH, Kevin and Colin on stage full of dry ice, Mel at the top of some white stairs at the back of the stage. Playback of "Stand Up".

Fernsehgarten, ZDF (a pretty dire Sunday morning show), early summer '92. BJH, Kevin and Colin miming "Stand Up" on a pompous, flowery stage in Mainz.

## **1993**

Chiffre, ZDF, autumn '93. John is holding a new type of guitar and is asked what he thinks about it; then he is even "allowed" to "play" it! BJH do a playback of "Who Do We Think We Are", but it's not the whole song, because it is the "outro" music of the programme, with credits across the screen!

Glücksrad Gala, 3Sat, autumn 1993. BJH, Kevin and Colin miming "Who Do We Think We Are", after their first introduction was interrupted due to some winning numbers coming in; then they were introduced again. Glücksrad is an advertising programme similar to "Wheel Of Fortune", and despite 8 million viewers probably one of the band's most embarrassing appearances.

## **1994**

On the rather new Middle German TV, MDR, "Life Is For Living" was voted "Favourite oldie of the month March" by viewers, and the official clip was shown.

## **1996**

When Frank Farian, mastermind behind Boney M and Milli Vanilli, celebrated his 25th "stage anniversary" earlier this year, Les amongst many others expressed his congrats to him on German TV, with German subtitles. The band became good friends with Frank when they recorded "Ring Of Changes" in his Far Studios in Frankfurt, and since then he has even been spotted backstage when they played the city...

**Monika Domone**

**HAVING COVERED ALL** of BJH's studio and live albums in this series over the last four years, we now turn our attention to those songs which did not appear on the band's original albums, but were released, at least initially, only on singles.

The titles are listed in order of recording rather than release, so that, for example, songs recorded in 1968 but which did not get issued until *The Harvest Years* appeared in 1991 are restored to their correct chronological place.

## **Early Morning**

[A-side of first single, 1968]

The band's very first release was the only one of their songs which was a genuine writing collaboration between all four members of the band, and has been described by Woolly as an attempt to capture the same mood as Procol Harum's classic "A Whiter Shade Of Pale". The song's pastoral flavour set the tone for much of BJH's later output.

## **Mr. Sunshine**

[B-side of first single, 1968]

Penned by Woolly, the single's B-side showed a darker facet of BJH, concerning itself with depression and melancholy - the antithesis of "Early Morning"'s optimism. The song features an unusual solo from John - on the recorder!

## **Pools Of Blue**

[1968 out-take, released 1991]

This song was first recorded in 1968, but lay undiscovered in the vaults for over twenty years, until fan club member Steve Hibbard acquired three 7" acetates of "Pools Of Blue", "I Can't Go On Without You" and "Eden Unobtainable". Thanks to his

generosity, we were able to get all three songs included on 1991's compilation set, *The Harvest Years*. "Pools Of Blue" looks at the world from the point of view of a blind girl, and John is on record as saying that it's the one song of his which he would most like to re-record, preferably with an orchestra! The band made several attempts to record it again in the early seventies, but were never completely happy with the results.

## **I Can't Go On Without You**

[1968 out-take, released 1991]

Recorded at the same time as "Pools Of Blue", Woolly's simply-arranged but effective song is a delicate ballad about lost love, with Mellotron accompaniment.

## **Eden Unobtainable**

[1968 out-take, released 1991]

A fine song from Les which, like the previous two, was performed by the band for a BBC broadcast, but for some reason was not released in any form at the time. The subject is the impossibility of attaining perfection in this life and the individual's feeling of insignificance in the scheme of things.

## **Brother Thrush**

[single A-side, 1969]

The band's second single evokes a similar mood to "Early Morning", and was the first of many songs written by John to use birds as a metaphor to describe the human condition - in this case predicting the ultimate triumph of nature over the works of man.

## **Poor Wages**

[single B-side, 1969]

Written by Woolly, the B-side of "Brother Thrush" is a bitter reflection on a failed relationship and the difficulties of picking up the pieces afterwards. It is also notable for featuring the first guitar solo from John to be committed to vinyl.

## **Too Much On Your Plate**

[1970 out-take, released 1991]

A fan club exclusive, given away on a free flexidisc with NL15 and, until stocks ran out, to new members. The song shares a riff with "Taking Some Time On" as well as owing something to Hendrix's version of "Hey Joe". It started life as an acoustic Woolly number based around the "It's hard when life won't do..." section, then John added the chorus and heavy guitar riffs. This recording was made during rehearsals for the Once Again album, but the song was dropped because it didn't fit in with the rest of the LP. An extract from the song can now be heard on the BJH Web Site.

## **I'm Over You**

[single A-side, 1972]

Under pressure from EMI after the relative commercial failure of previous singles, BJH embarked on a series of what John later described as disastrous attempts to come up with a hit single. This first effort was a very pleasant love song, but didn't set the charts alight.

## **Child Of Man**

[single B-side, 1972]

The B-side of "I'm Over You" was, in many ways, more interesting than the more commercial A-side, and introduced a religious theme which would be a recurring element in John's songs over the years.

## **Breathless**

[single A-side, 1972]

The band hid behind the alias "Bombadil" when this Chicory Tip - style instrumental was issued as a single, and, listening to it now, one appreciates the wisdom of that decision! Just a bit of fun, really, and it could have been worse - it could have been a hit!!

## **When The City Sleeps**

[single B-side, 1972]

For reassurance, the traditional BJH fan had to turn to the B-side to find this Woolly song about walking through deserted city streets in the small hours. It's actually a solo track, as Woolly sang and played everything on it.

## **Rock And Roll Woman**

[single A-side, 1973]

Another bid for that elusive hit single. At the time, Les was planning to record a solo album, and had come up with a guitar phrase which he intended to develop into a song for that album. Instead, the band felt that it would make a good basis for a single and the song was put together in the studio.

## **The Joker**

[single B-side, 1972]

A fine writing collaboration between Les and John, tucked away on a B-side. The lyrics concern man's inhumanity to man, ending with the hopeful observation that "it's not too late to see we're all the same". Musically, the opening guitar is similar to the introduction of "Capricorn" many years later, and the wonderful crescendo produced by the rising backing vocals adds a very original touch.

## **Our Kid's Kid** [single B-side, 1977]

The B-side of "Hymn" is a personal song from John about his family, and was written when his sister Edna gave birth to her daughter, Ruth. "Our kid" is a common expression in Northern England for a brother or sister, especially a younger one, while the "race" between John and Edna was to be the first to give their parents grandchildren. Bargap Road was their parents' home in Oldham Edge. Frederick was the name of John's father, Frank is a relative of Edna's husband and Peter (Tatersall) was the manager of Strawberry Studios and a family friend.

## **Shades Of B Hill** [single B-side, 1980]

Something of a departure from John's normal style, this "crooner" appeared on the

B-side of "Life Is For Living", and the enigmatic title is explained by the uncanny resemblance of the bassline to Fats Domino's "Blueberry Hill"...

## **Blow Me Down** [single B-side, 1983]

In England this song appeared on the B-side of "Waiting For The Right Time", whilst in Germany and Spain it was on the back of "Ring Of Changes", where an extra few seconds of tuning and count-in was left on! The song is credited to John and Mel, and came about during the recording of the *Ring Of Changes* album when John asked Mel to come up with a favourite drum pattern around which to base a song. The vocal harmonies in the middle eight are a clue to the song which provided the inspiration - Free's "Heartbreaker".

\* \* \* \* \*

## Coming Soon...

By the time the next issue of NL appears, BJH's new studio album should be imminent, if indeed it's not already out. Naturally, we will write to everyone if any important news of release or tour dates breaks between NLs, and the following magazine will include a track-by-track breakdown and background information.

As our thoughts turn to springtime, we'll be announcing a new T-shirt offer, and at this stage we're looking for an idea as to what design you would prefer - please send your suggestions to us now at the usual club address.

On the subject of club offers, we're also hoping to be able to supply a number of BJH posters from past tours. More details soon...

NL36 will be sent out at the end of February, and the last copy date for submissions, advertisements etc. is January 10th.

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. Thanks to Stuart Berry for this issue's suggestions.

## LONG SHIPS

*Long ships sailing on a windy day  
Muddy waters to the sea  
Blonde-haired, blue-eyed girl  
Stood waving me goodbye  
'Neath the dragon's prow lies  
The Devil and the deep blue sea...*

### Chorus:

*Woman it's all right  
You were born to be free  
Free to be borne by the wind and the tides  
Across the rolling...  
Woman it's all right  
You were born to be free  
Free to be borne by the wind and the tides  
Across the rolling sea*

*Elrond by the sail and Legolas the helm  
Mighty oars raise to the sky  
A hundred men or more  
And mines below our feet  
All are pledged to fight  
For the warlords or to die*

*The north winds bite so cold  
With tales of grief and woe  
The storm clouds gather to the east  
Uncharted course is set  
As we head for the sun  
To the green, rich isles  
In the middle of the rolling sea*

### Chorus

*The time and tide flow by  
Like dreams below our feet  
The journey lingers in deceit  
The god's relentless cry  
To set our spirits free  
Still lingers in the souls close to defeat*

### Chorus

*It's thirty days or more  
Since we last sighted land  
The sails are torn and the oars now weak  
The green land far away  
Proud heads bowed in their grief  
Lord Odin take our bodies  
To the deep blue sea*

### Chorus

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

## WHEN THE CITY SLEEPS

*In the shining sun  
My images they run  
Confusing all I've done before I've begun  
And every city scene  
Becomes a roaring stream  
A nightmare and a dream rolled into one*

*But when the city sleeps  
I'm up and on my feet  
Along the darkened streets  
Hear me run*

*Through the empty town  
Running, laughing, down  
No-one else around - to bother old me  
By factories I sway  
My shadows seem to play  
To do this in the day - I'd never be free*

*But when the city sleeps....*

Words and music: "Lester Forest" (Woolly)  
B-side of "Breathless" by Bombadil  
Published 1972 by RAK Publishing Ltd.

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

I think it was the singular nature of the band's name that did it. Reading through *Sounds* or the *N.M.E.* I would recognise and be impressed by famous names of the time such as The Who, Hawkwind and Mott The Hoople but there was something inviting and other-worldly about Barclay James Harvest. As a fifteen year old I just knew that I was going to have to investigate them.

I was on a family holiday in Bournemouth when I wandered into a branch of W.H. Smith's and bought for a ridiculously cheap price (99 pence triggers a distant memory bell) the early sampler *Early Morning Onwards*. That was it! Love at first hearing. On my grandfather's archaic radiogram the needle settled down and introduced me to a lifelong fascination and affection for all things BJH. My next investment swiftly followed - *Baby James Harvest*. If I played "Summer Soldier" once in 1972 then I must have played it a hundred times. I remember summer nights lying on my bed listening to the orchestral strains of "Moonwater" and entering remarkable soundscapes of Tolkeinesque splendour. This brand of music was my brand of music and in no time I had snapped up BJH's back catalogue. From those early days ...*And other short stories* remains a particular favourite, an album that I continually revisit.

Seeing them live was an especially frustrating wait. My first effort had been in early 1973, I think it was around the time of their last Harvest single "Rock And Roll Woman." I had bought the ticket arranged the transport with my equally besotted BJH chums, only for me to succumb to a particularly virulent strain of the flu. Even today I can still recollect my deep misery as

I lay, feverish, at home knowing that the Barclays were only a few miles away and I was missing them. My second effort was equally exasperating. There had been a year long hiatus with very little news of BJH circulating around the music press. I now realise that this was because the band were between the Harvest and Polydor record labels. Suddenly, in the summer of 1974, there was a new record *Everyone Is Everybody Else* to be released followed by an extensive tour. I know my "A" Level examination preparations were severely interrupted by the release of the album as I dashed into Liverpool to the small, scruffy Virgin record shop up Bold Street to buy that album. The band were playing the Stadium in Liverpool - a derelict, ugly barn of a place and it was here that a rather unusual event took place; as yet I have not seen it alluded to in "Nova Lepidoptera." I remember feeling glad that at last I was scheduled to see my favourite rock ballad and I recall queueing outside the Stadium on a sunny summer's evening awaiting access to the concert. Most vividly of all I can remember the searing disappointment of the announcement that greeted us just as the doors should have been opening. The concert had been cancelled because of an electrical fault that had made the stage a potentially lethal place to be. As we miserably dispersed ourselves homewards I began to feel that I was never destined to see the Barclays.

However, the date was rearranged and the music press added to our excitement by informing us that the concert was to be recorded for a live album. I remember the Saturday of that concert vividly; it was one of those indelible memories. My mate Steve and I headed early for the Liverpool Stadium. The articulated trucks were pulling

in as we arrived and we politely offered to help the roadies unload the gear. At the time I felt it was an honour to be allowed to do this but, thinking about it, we were probably doing them an almighty favour in agreeing to shoulder the hefty equipment cases. Actually, Steve did most of the humping as, in a characteristically puny fashion, I evaded the heavier baggage by using my recently dislocated shoulder as an excuse.

Once we had helped the roadies transport the gear onto the stage we realised that we were inside the concert hall hours before the concert was due to start, our tickets unchecked and the stunning sight of the four Barclays striding through the auditorium onto the stage. John was particularly noticeable as he was sporting an unexpected beard as well as the distinctive red jacket of the *Everyone Is Everybody Else* album cover. For a period nothing much happened then gradually the instruments were tuned, tested and the band were lined up for the sound check. With a sudden surge of electrical awareness, I realised that I was going to be privileged enough to listen to an almost private concert by the band. Awestruck I sat next to the mixing console and watched the soundcheck taking place. I listened to "Paper Wings" and other goodies that were being played to a handful of people. Because of the live album recording I suspect that they played a longer soundcheck than normal - every second was blissful to me as I sat there nodding sagely when the band asked their roadies whether the sound was o.k.. The rest of the day passed in a dream. At some point I remember chatting to Snibley about the band and their recent tour. He was an extremely pleasant chap who tolerated this gawky youth with immense understanding. The concert that night has already been vividly described by Ian Bowden in NL33. All that I can really add is that the support act

was Rare Bird who had recently been in the charts with a track called "Sympathy". I simply must add that the emotional surge that I experienced during that night's version of "Mocking Bird" has been unsurpassed at a live concert since then. It had been a miraculous day and I returned home mesmerised.

Since then I have remained loyal to BJH even though I would like to think that my musical tastes have diversified. Whilst at university in Nottingham they came to play a concert at the Student's Union in support of their recently released *BJH Live* album. This was a much more intimate venue than the Liverpool Stadium. I packed it full with my student friends and we had a marvellous time. This meant that I had now seen the band twice in six months and this clearly compensated for my first two disappointments. A year later I saw them at Sheffield University on the *Time Honoured Ghosts* tour and in 1978 I went to see them at the Liverpool Empire when they were touring the *XII* album. I did not see them then for fifteen years when I saw them at the Royal Court in Liverpool on their most recent tour.

I think there must be a band in every person's life who you see and hear at just the right time for them to become a deep and enduring influence. BJH have been that band for me and even though I cannot claim to listen to their music every day, every week or even every month, I do revisit it regularly and it sweeps me back to a long lost time, which although it was not romantically idyllic or dewy-eyed, remains deeply potent and for that I thank them and wish them well.

**Tony Johnson**

## Endless Dream

"Oh, no, not another compilation!" I thought when I heard about this release. By my reckoning, excluding *Sorcerers*.. this is the tenth compilation album. But what a compilation!! 74 minutes of sheer brilliance from a very much unappreciated band in this country. From the very opening chord it had me riveted. As the sleeve notes suggest, this is not aimed at the passing trade, but at the true fans and hence collectors of, for me, the truest "progressive" band in the correct sense of the word. In short, there is just about everything a BJH fan and collector could wish for, but it has left a couple of questions:

1. Why wasn't the third "Child Of The Universe" added? Could this be a future fan club CD single?

2. When will the radio broadcasts be issued, given that other artists have had the treatment? I don't know, when will we fans ever be satisfied?!

Maybe now that this is released, our German friends will have "Panic" on 12" or CD for sale. How about it, people, and we'll forget Euro '96? Good luck to the band with their forthcoming studio album.

CARL JACOBS

*Keith: many thanks for your kind comments about the CD. The version of "Child Of The Universe" on the CD seems to be the only survivor from those sessions, as it was the only tape which Polydor had. There are moves to get BJH's "In Concert" and session broadcasts released, but it's a long process of getting permission from everyone who was involved at the time - we'll keep you posted!*

## crazy ditty

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*Thanks to everyone who responded to our request for mis-heard lyrics. It seems that BJH generally enunciate clearly, as most of the time fans had no difficulty in making out the correct words. However, there were a few gems which surfaced:*

When I read about the new compilation and its title *Endless Dream* as coming from "Child Of The Universe" I was a little confused. for 22 years it would seem that I've been singing along quite happily to my own version: "I'm an endless **stream**, a **gene** machine, that cannot reason why". I eventually found the lyrics on CD and you and John are right! **Heather Went**

*I'll settle for a score draw, as I'm convinced that John actually sings something*

*inbetween the two: "I'm an endless dream, a **gene** machine..."*

I suppose that I should read the lyrics when I hear new BJH songs, but I really could not believe that Les was singing "See the bummers riding" on "Cold War", and it took me a good few years to put to bed (!) the conception that John was singing "Bone a poor worker's son" on "Fact: The Closed Shop", but then most people will tell you that I have a filthy mind! **Steve Hingley**

*Finally, in a similar vein, I can assure one person who shall be nameless that Woolly definitely sang "We sold **our** souls for senseless gain" and not any parts of their anatomy...*

## GRAND PRIZE DRAW

### Win a Genuine BJH Silver Disc!

Thanks to the generosity of Lindsay Brown, BJH's co-manager, we're delighted to be able to offer club members a chance to win this magnificent prize of a framed and mounted silver disc award, presented to Polydor to mark sales in the UK of over £100,000 worth of the album *Everyone Is Everybody Else*.

These awards were given only to the members of the band, their managers and the record company, so this is a rare opportunity to own one of these invaluable pieces of BJH history.

To give everyone a fair chance of winning, all you have to do to be entered in the draw is to send us a piece of paper with your name, address and club membership number (as on the address label for NL) on it before the closing date of January 10th.

There will also be consolation prizes of black *Caught In The Light* T-shirts for the runners-up.

Good luck!

## *marketplace*

**HELLO, FRIENDS!** I'm Japanese and have been a fan of BJH since 1977, and I like Graham Nash, too. Since there is already a Home Page about BJH, I've decided to make one about Graham Nash. Any messages or information about him would be very welcome. Please contact me by e-mail or via my Home Page at:-  
[http://www.jah.or.jp/~h\\_nogata/nashsite.htm](http://www.jah.or.jp/~h_nogata/nashsite.htm)  
e-mail: [h\\_nogata@po.jah.or.jp](mailto:h_nogata@po.jah.or.jp)  
HIDEKI NOGATA

**WANTED:** both of the UK CD singles of "Stand Up" (PZCD 208 and PZCDB 208). Please write to:  
S.K. SWALLOW, 29 Elder Avenue, North Anston, nr. Sheffield, S31 7GW

**WANTED:**  
"Panic" CD single  
JOHN LEES solo singles  
Please help a frustrated BJH fan!  
CARL JACOBS, 40 Elmwood Ave., Hoole, Chester, CH2 3RJ

**WANTED:** *XII* tour programme; any tour programme preceding *Time Honoured Ghosts*; *Gone To Earth* T-shirt. Will swap, for one of the above, a limited edition butterfly-format CD of "Stand Up", plus three live tracks, in original packaging (limited serial No. 5096), or will consider paying cash for any of the above items.  
GRAHAM WHEELWRIGHT, 3a Warden Road, Bedminster, Bristol BS3 1BU

**FOR SALE:** *Octoberon* LP (U.S. MCA), \$5.00, *Live Tapes* 2LP (Japan, incredible sound), \$50.00 including postage and packing to Europe. Please write first to reserve to:

WARREN PEACE, U.S. Record Club,  
Haight-Ashbury P.O. Box 12355, San  
Francisco, CA 94112, U.S.A.

**WANTED:** the following BJH items -

**LPs:**

*Early Morning Onwards* (Starline SRS5126)  
*Best Of BJH, Vol.3* (Harvest SHSM 2033)  
*T.H.Ghosts/Octoberon* (2638 079, double)  
*Alone We Fly* (Connoisseur VSOPLP 140)  
*The Harvest Years* (EN 5014, triple LP)  
*A Major Fancy* - John Lees (SHSM 2018)  
*Mockingbird - The Early Years* (German LP)  
*The Collection* (German LP)  
*Berlin - A Concert...* (German 11-track)

**CDs:**

*Mockingbird - The Early Years* (Ger. EMI)  
*The Best Of BJH* (UK Polydor 513 587-2  
with "Stand Up")

**Singles, secondhand, VG+ condition:**

BJH

John Lees - "Best Of My Love" (Polydor)  
" - "Child Of The Universe" (Harv.)

**Videos:**

*Victims Of Circumstance* (Polygram)  
*Glasnost* (Channel 5)  
*The Best Of BJH: X Live Videos* (Polygram)  
*The Best Of BJH Live* (Virgin)

Please write to:

OLIVIER GILLE, 22 Bd. Galliéni, Appart.  
n° 2, 89000 Auxerre, FRANCE

**WANTED:** single John Lees - "Best Of My Love"; cassette Woolly Wolstenholme "Too Late..." (Swallow 1); CD single BJH - "Cheap The Bullet". Each item in good condition only. Write to:

ERICH HARTIG, Deichstr. 24,  
47119 Duisburg, GERMANY

**REPLACEMENT COLLECTION WANTED!**

After losing an extensive BJH collection, I'm looking for spare copies of ANY BJH vinyl albums and singles, including standard issues and rarities. If you can help, please contact:

RHETT COLLIER, 15 Frances Avenue,  
Emscote Gardens, Warwick CV34 5BQ

**FOR SALE:** most of BJH's Polydor albums on cassette. Most hardly used as replaced by CDs. Offers, or would swap for CD singles by Deacon Blue, Horse, Runrig and Texas (would also like to buy the above singles). Phone:

JERRY PULLINGER, (01234) 851048

**FOR SALE/SWAP:** Pink Floyd promo for the *Pulse* album - a PC floppy disc containing a screensaver in a CD-size box with a booklet and German Pink Floyd telephone card. Offers to:-

STEFAN BOUTON, Straßburger Str. 57,  
10405 Berlin, GERMANY

**MOST WANTED:** anything on Marillion and related from the "post-Fish" era. Any unexpected offers to:

DAGMAR MÜLLER, Eckenhofstr. 13,  
D-78713 Schramberg, GERMANY

**RECORDINGS WANTED:** tapes of Steve Hackett's *Spectral Mornings*, *Highly Strung*, *Defector*, *Yes' Drama*. Please contact:

NICK CIAMPOLI, 19a Lower Radley,  
nr. Abingdon, Oxon., OX14 3AX

**FOR SALE:** John Lees *A Major Fancy* LP, EX/M condition. Cost £20.00 from a record finding service - will sell for same price plus postage and packing. Please contact:

DAVID HILL, 48 Hawthorn Drive, West  
Wickham, Kent BR4 9EZ

# Death Of A City

Text & Musik: John Lees

Medium shuffle beat (2 Takte = 3,75 Sek.)

Medium shuffle beat (2 Takte = 3,7 Sek.)

Gitarre 1. + 2. x tacet

4x

Dm7

C 3

G 3

2.x

1 D

2 D

C

I look down the street but there's no — one there in the

G D C D

cold, in the dark, in the night air. I call out for life but my

C G D

heart feels des-pair: there's no sign of a light in the cold, dis-mal night. The lights have all gone, the

F G D

clothes are all torn, the people are gone, but the vic-tor-y's won. I call out for life, but it's

C G D ⊕ D

af-ter the day now the people are gone just the ci - ty a - lone.

*Instrumental*

Piano introduction featuring a melody in the right hand with triplets and a bass line in the left hand. Chords C, G, and D are indicated above the staff. The piece includes a first ending (1) and a second ending (2).

Vocal and piano accompaniment for the first verse. The melody is in the right hand, and the piano accompaniment is in the left hand. Chords D and C are indicated above the staff.

Eyes look from the sec-ond floor — down to the street be-low —  
 See pos-ters once on the wall — no washed a-way in rain —

Vocal and piano accompaniment for the second verse. The melody is in the right hand, and the piano accompaniment is in the left hand. Chords G, D, and C are indicated above the staff.

— calm no the wind is slow. — I'll  
 — peel-ing from buil-dings tall. —

Vocal and piano accompaniment for the chorus. The melody is in the right hand, and the piano accompaniment is in the left hand. Chords D, C, G, and D are indicated above the staff.

fol-low you friends to where life ne-ver ends, make our mis-takes a-gain as our life lines des-cend.  
 Time is like dust and the dust is like snow as it cov-ers the ruins of the life that you know.

D C

Trees once green, now turned to stone  
Mist all sight and mind is blurred

ob-jects that look like ghosts—  
lie on your back and cry—

G D C

all of them o - ver-grown  
words ut - tered, ne - ver heard

2 C 1

D. S. al  $\oplus - \oplus$

$\oplus$  D C

Gitarre  
1. + 2. x tacet

4 x

D 1-3 Dm7 4 Dm7 D





For latest Barclay James Harvest news, call:-

# **The IBJHFC Hotline**

## **0891 299 736**

(Calls charged at 45p per minute off-peak, and 50p per minute at all other times.)

- 📞 **Hear the latest news first**
- 📞 **recording update every three weeks**
- 📞 **tour news**
- 📞 **excerpts from CDs**
- 📞 **reissues update**
- 📞 **club information**

Just dial the number and follow the prompts to hear the sections that interest you.