

Nova Lepidoptera



The Barclay James Harvest Magazine

Number 37

June 1997



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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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DREAM ON!

As this issue went to press, Barclay James Harvest's new studio album, ***River Of Dreams***, was due to be released by Polydor GmbH in Germany in May, probably on the 26th. Release dates for other countries were still under discussion, but if you cannot find the album in your country we will endeavour to supply imported copies through Swallowtail.

A one-track promo-only CD single of the title track was sent to (and played by!) German radio stations in April, and the band is being lined up for TV and radio appearances in Germany, but we don't have any details yet. All club members should have received a special news bulletin back in the first week of April, but for the record, here is the album information once more:-

River Of Dreams

Back In The Game [Les]; **River Of Dreams** [John]; **Yesterday's Heroes** [Les/Kevin McAlea]; **Children Of The Disappeared** [John]; **Pool Of Tears** [John]; **Do You Believe In Dreams (Same Chance For Everyone)** [Les]; **Took Me (So Long)** [Les]; **Mister E** [John]; **Three Weeks To Despair** [John]; **The Time Of Our Lives** [Les]

The album was recorded and mixed at Friarmere Studios between February 1996 and February 1997, and was produced by Barclay James Harvest and Martin Lawrence.

One departure for this album is the use of new session musicians: Johnny Musgrove on guitar, who, when he's not playing with BJH, is studying at Salford University, and on keyboards you'll hear the work of Jeff Leach, who has previously worked with Martin Lawrence and Joe Longthorne. Jeff also provided the string arrangement with which the album opens. BJH's old friends Kevin McAlea and Colin Browne also supplied musical contributions to the first two tracks to be recorded, namely "Yesterday's Heroes" and the title track.

For an in-depth portfolio of the album, turn to page 8 of this issue.

Live Shows

BJH will be appearing at two open-air "Out In The Green" festivals in Germany in July, together with Emerson, Lake and Palmer, Foreigner and Art Garfunkel. Dates are:-

Friday, July 4th: Halle Preisnitzinsel
Saturday, July 5th: Dortmund Westfalenpark

As ever, we are unable to get tickets or back stage passes for club members, but if you are considering travelling long distances, tickets should be available on the day. There is a possibility of a longer tour in the autumn - if you would like information about any concerts outside your own country, please send us an SAE or a self-addressed envelope with an IRC.

We've Moved!

WE FINALLY MOVED HOUSE in May, so with immediate effect there's a new address for the fan club and Swallowtail. All correspondence should now be sent to:-

**Hamble Reach
Oslands Lane
Lower Swanwick
Southampton
SO31 7EG**

Life has been somewhat hectic of late, what with a new baby, job relocation and a house move, and it's going to take a little while to get ourselves fully organised. We've decided to carry on with the fan club for as long as we are able (and for as long as BJH's activities make it worthwhile), but we have to ask everyone to be patient if the service is not always quite so fast as it has been in the past. Keith's job will involve a lot of commuting which will cut down on the time available for answering letters etc., whilst anyone with children won't need telling how time-consuming they can be!

Having said that, straightforward orders for CDs and so on will still be sent out within a few days of receipt, and NL will be despatched on time - it's just the longer letters or more complicated questions which will take a little longer to deal with.

There are ways in which you can help us, too: please include your membership number in correspondence and enclose a stamped addressed envelope or International Reply Coupon if you would like a reply.

Club News

T-Shirts

As promised in the last NL, we can now offer a brand-new club T-shirt design. Peter Martin-Brooks' Barclay James Harvest "family crest", which appeared on the front cover of the last NL, proved so popular that we have decided to base the new design on that. The T-shirt is made of good quality grey cotton, with the crest embroidered on the breast in red, pink, black and white. It is available in extra-large, large or medium sizes at a price of £10.00 in the UK (rest of Europe £11.00 and £12.00 elsewhere).

NL Covers For Framing

We can also offer Peter's cover as a print ready for framing. The print is on the same quality paper as the cover of NL36, but slightly larger to allow a border for framing. The cost is £1.50 inclusive of postage and packing in the UK (£2.00 for the rest of Europe, £3.00 elsewhere).

Posters

Apologies to all those who were disappointed when ordering the posters advertised in the last issue of NL - as stated there, we only had a limited supply, and some of the posters sold out very quickly indeed. At the time of writing we still have very limited stocks of the following posters:- *1984 Berlin Deutschlandhalle; 1984 Victims Tour; 1987 Berlin Deutschlandhalle; 1990 Berlin Tempodrom; 1990 Welcome Tour*. The prices in the last NL were rather confusing, as I didn't make it sufficiently clear that the giant 1990 poster was in two sheets and priced as two posters - apologies to anyone who was caught out.

New Reissue Label Launches With BJH

A NEW RECORD LABEL which will specialise in CD reissues of seventies rock music is being launched with two original Barclay James Harvest albums. The Brimstone label will concentrate on the collectors' market with high-quality reproductions of the original album packaging, and the first two CDs scheduled for release on the label are BJH's **Early Morning Onwards** and the quadraphonic version of **Once Again**.

Early Morning Onwards was the first ever BJH compilation album, and was many fans' first introduction to the band. The album has been unavailable since the 1970s, and this will be its first appearance on CD. The reissue will include both the original black sleeve with band photo and the later white design with orange lettering, arranged in such a way that the buyer can select which design appears at the front of the CD case.

The quadraphonic mix of *Once Again* sounds quite different from the stereo version, even without a special decoder, as those who are familiar with the two quad tracks included on *The Harvest Years* will already know. Extra instruments and backing vocals were added and the result shows a classic BJH album in a new light. Musical purists will be relieved to hear that this CD does not use the version of "Vanessa Simmons" which appeared on the UK quadraphonic LP and featured some out-of-tune vocals which the band had earlier scrapped, but a revised version which was only released on an incredibly obscure Brazilian pressing!

Both of the Brimstone CDs will be available soon from Swallowtail - please contact us for details.

Dutch EMI CD

Just after the last NL was sent out, a number of club members made us aware of another EMI compilation CD of early BJH material which was released in February in The Netherlands. As usual, nobody told the band or ourselves that the budget-price CD was planned for release, so many thanks to you for keeping us informed. Track details are as follows:-

Mocking Bird

(Disky DC 867212, February 1997)

Mocking Bird
Mr. Sunshine
I Can't Go On Without You
Early Morning
Ball And Chain
Medicine Man
Someone There You Know
The Joker
Summer Soldier
When The City Sleeps
Brother Thrush
Good Love Child
The Iron Maiden
Moonwater

The CD seems to be available from several UK outlets, priced at around £5.00 to £6.00.

Membership Cards

Please note that, as stated in earlier NLS, we no longer issue club membership cards. If you require a receipt when renewing, please enclose an SAE or IRC.

..Other Short Stories..

...A South Korean record company has issued a series of classic progressive rock albums on **vinyl LP**, included in which is Barclay James Harvest's *Once Again*. The LP appeared on the Si Wan label (catalogue number SRML 6008), and features a faithful reproduction of the original sleeve, premium quality vinyl and anti-static inner sleeve. The BJH album was a limited pressing of 1,000 copies, which are likely to become highly sought-after collectors items...

...BBC2 viewers may have caught a programme in the series *Wilderness Walks* in February about **Knoydart**, the peninsula in the Western Highlands of Scotland which inspired John to write both the song of the same name and "Forever Yesterday". The programme covered both the geography of the area and the history of the clearances...

...Thanks to Peter Kendall for the following additional information following our recent series about BJH's **TV appearances**:

05.01.80 "Love On The Line" was performed on *Rock Pop* in Germany.

08.09.81 "Back To The Wall" on the German *Bananas* show was on ARD.

04.01.84 was the date of the *Vorsicht - Musik!* broadcast.

14.01.85 "Mother & Child Reunion" video-clip, including Les and John, shown on the *Formel Eins* programme on BR3, N3 etc.

06.12.86 was the date of BJH's appearance on *Peter's Pop Show*.

08.10.94: repeat of 1982 *Musicbox mit Desiree* show on ZDF.

02.10.95: *StarSat* one-hour special featuring BJH on German *StarSat* channel.

Finally, NME (07.07.73) reported that the White City Festival was to be recorded for broadcast by Radio Luxembourg and possibly filmed by an American TV company. Any more information gratefully received...

...More of those **Various Artists albums** including BJH songs: German record club Bertelsmann released *Rock 'n' Romance* (2 CD 36300 2), a double CD featuring "Child Of The Universe" (1974 version) and *The Original Megahits Of The 70s & The 80s* (4 CD 36140 2), a 4CD set which includes "Hymn". Special thanks to Rolf Tombült for the information about these two.

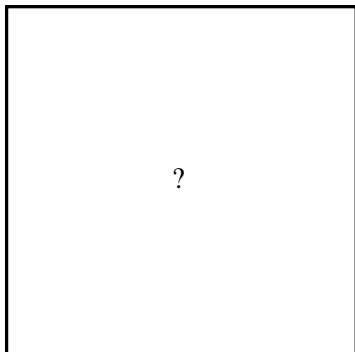
For the really serious(ly rich!) collector, Madge Liles and Graham Wheelwright found an English mail-order catalogue with an 18CD boxed set (*sic*) under the name *Alice Cooper Presents The A-Z Of Rock* (label and number unknown), with 300 rock classics, amongst which is "Life Is For Living". The price? A bargain £169.99...

...Finally, Polygram UK are considering releasing a **2CD anthology of BJH's Polydor years**, and have asked us for some fan input - if there are any particular tracks which you would like to see included, please let us know as soon as possible...

Prize Poll

Tell us what you think of the new album and win a prize! To enter, simply send us your top three songs from *River Of Dreams*, to enable us to print a poll in the next issue of NL, and all entrants will be entered in a special prize draw.

“RIVER OF DREAMS”



Back In The Game [Les Holroyd]
River Of Dreams [John Lees]
Yesterday's Heroes [Les Holroyd/Kevin MacAlea]
Children Of The Disappeared [John Lees]
Pool Of Tears [John Lees]
Do You Believe In Dreams (Same Chance For Everyone) [Les]
(Took Me) So Long [Les Holroyd]
Mr. E [John Lees]
Three Weeks To Despair [John Lees]
The Time Of Our Lives [Les Holroyd]

German Release Date: 26th May, 1997
German Catalogue No.: ????

Recording Details

Recording Dates:
February 1996 to February 1997

Recording Studios:
Friarmere Studios, Saddleworth

Producer:
Barclay James Harvest & Martin Lawrence

Engineer:
Martin Lawrence

Guest Musicians

Kevin McAlea and Colin Browne on “River Of Dreams” and “Yesterday's Heroes”, Jeff Leach (keyboards, plus the string arrangement on “Back In The Game”) and Jonathan Musgrove (guitar). Jeff Leach had previously worked with Martin Lawrence and Joe Longthorne, whilst Jonathan Musgrove is a student at Salford University.

Sleeve

Designed by Dirk Rudolph, who was also responsible for, amongst others, the cover of Bryan Adams *Eighteen 'Til I Die*.

Back In The Game

Les gets us underway with a positive statement of intent, and BJH are back in business. Jeff Leach's string overture leads us into the acoustic guitar intro. before John steps in with some fine lead guitar reminiscent of the band's mid-seventies sound, which matches the song's subject matter. The song is commercial enough to have single potential, and from this opening track it's apparent that there has been considerably more collaboration on the songs than was the case on *Caught In The Light*. The result is an album which has that unmistakable classic BJH sound - a fine start!

River Of Dreams

John's first contribution (and, incidentally, the first time that he has written the title track of a BJH album) begins with a country-ish introduction before developing into a catchy sing-along, in stark contrast to the lyrics, which deal with looking back on life in disillusionment. The song was first performed live in November 1995 and written just after the band had been embroiled in a long-running court case brought by Robert Godfrey.

Yesterday's Heroes

Dating from the same period, "Yesterday's Heroes" also has a very retrospective theme, with Les's lyrics facing up to those who would try to "keep the (BJH) flame from burning" in defiant mood. It begins with a hypnotic Pink Floydian feel, then some powerful guitar riffs set the scene for a potential BJH classic.

Children Of The Disappeared

John's next song is a brilliant evocation of the climate of fear which affects the parents of young children in these less innocent times. Musically, the sparse, piano led beginning and end and the beautiful string accompaniment recall the melodies of Love's *Forever Changes*, whilst the middle section takes BJH into previously unexplored areas - still innovative after all these years! A magnificent, emotionally affecting song.

Pool Of Tears

A great contrast here, as John shows his lighter side with a song about lost love. There is a touch of "Origin Earth" about the melody, but with an unusually jazzy feel, maybe due to the new session musicians.

Do You Believe In Dreams (Same Chance For Everyone)

Back to Les, now, for a song with a romantic flavour and harmonies which recall earlier classics like "Jonathan".

(Took Me) So Long

A slower ballad from Les, showcasing some more of Les's classical guitar expertise as well as some moody lead playing from John. Some neat key changes and a contrasting middle eight add the icing to the cake.

Mr. E

John's affection for The Beatles is in evidence again here with a musical quote from "Strawberry Fields Forever", but the lyrics here are as devious as anything he's written. One interpretation would be that he's referring to the drug ecstasy, but the song can be read on many levels. Ultimately, the subject, as John undoubtedly intended, is a mystery...

Three Weeks To Despair

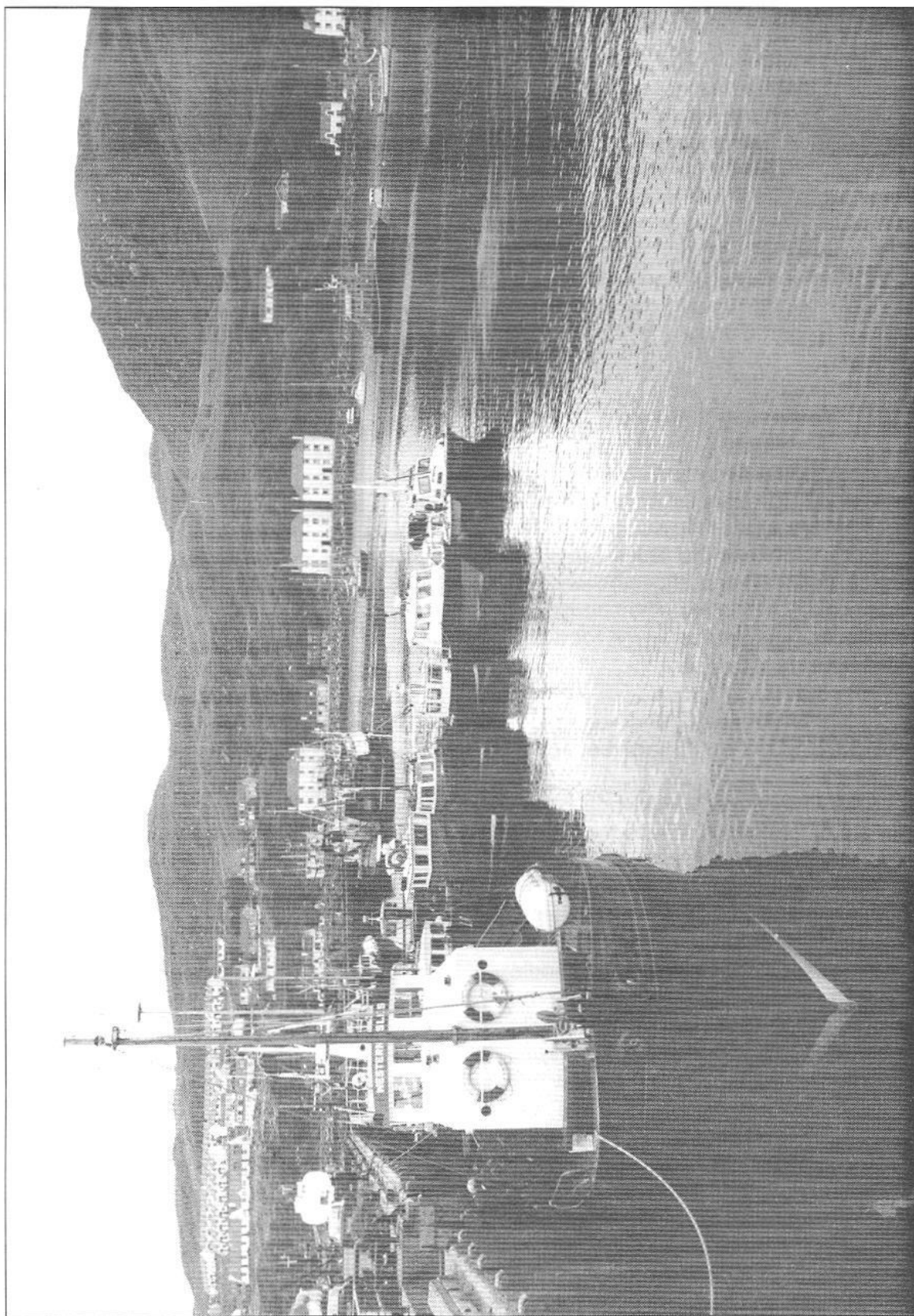
No doubts here, as John tackles the subject of homelessness. Inspired by two articles in the Sunday Times written by Margarette Driscoll, the song has a dreamy melody, almost like a lullaby, but the chilling quotes from a homeless man whom John and Martin interviewed in Stockport are enough to touch the most cynical heart.

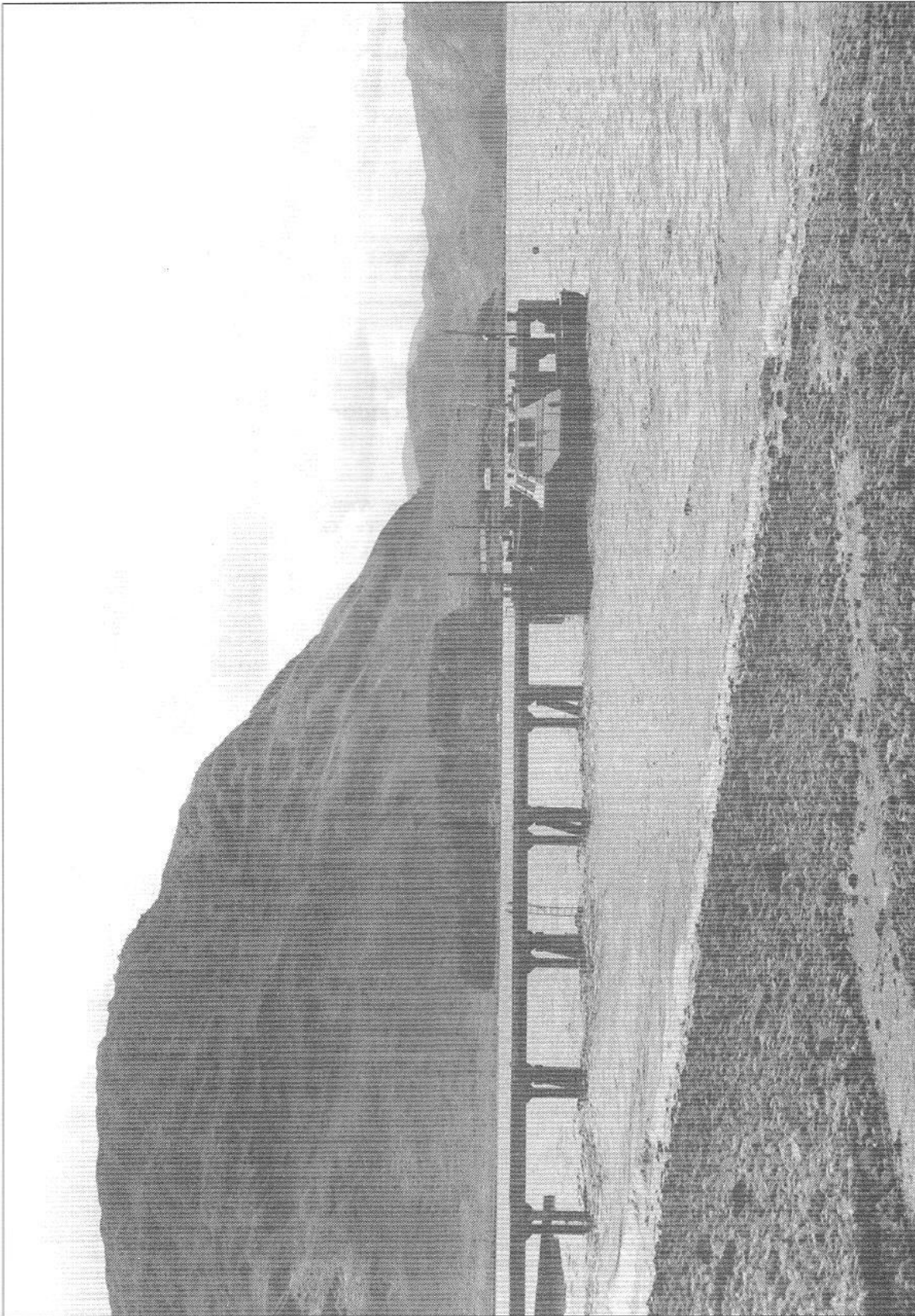
The Time Of Our Lives

We finish where we began, with a fine song from Les. Lots of acoustic guitars and a memorable melody ensure that the album ends on an upbeat note.

places that I've seen

An occasional series of photographs of places where the band have lived or worked, or which were a source of inspiration to them.





KNOYDART: opposite page - Mallaig harbour. This page - The pier at Inverie on the Knoydart estate [photographs by Rob Price]

tonight lives on for years...

Welcome to the first in a new series spotlighting some of BJH's most notable live performances over the years, starting with the largest indoor show which the band have ever played in Britain. Coming at the end of a gruelling but highly successful fifty-date European Tour, the concert marked a triumphant return to their home territory for the band, and was captured on film for TV and video.

Wembley

Date: 13th October, 1984

Venue: Wembley Arena, London

Attendance: 8,000

Live Set:

Fifties Child; Hold On; Rebel Woman; Waiting For The Right Time; Just A Day Away; I've Got A Feeling; Sideshow; Rock 'N' Roll Lady; Paraiso Dos Cavalos; Victims Of Circumstance; Poor Man's Moody Blues; Life Is For Living; For Your Love; Looking From The Outside; Child Of The Universe; Berlin; Inside My Nightmare; Ring Of Changes; Hymn

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BARCLAY JAMES HARVEST

*in concert
+ support*

SATURDAY 13 OCTOBER at 7.30
Wembley Arena

Tickets £7.00, £6.00

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PO Box 77, London SW4 9LH. Please enclose s.a.e with cheques/postal orders
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and the following agents (subject to booking fee): London Theatre Bookings,
Premier Box Office, Albemarle, Keith Prowse (credit card hotline 01-741 8989)

tonight lives on for years...

WEMBLEY ARENA
KENNEDY STREET ENTERPRISES IN
BARCLAY JAMES HARVEST
PLUS SUPPORT
Saturday, 13th October, 1984
at 7.30 p.m.
NORTH ARENA SEAT
£7.00
TO BE RETAINED See conditions on back

OCTOBER
13
ENTER AT
NORTH DOOR
ENTRANCE
**NORTH
ARENA
SEAT**
ROW
B
SEAT
36

Bardlay James Harvest

ONE OF rock's longest running machines arrived at Wembley Arena, oiled with the sort of professionalism you would expect from an act just two years short of their 20th anniversary.

Barclay James Harvest had a long wait for success, but in the past few years have enjoyed almost unparalleled good fortune in other parts of Europe, where AOR is far more appreciated.

At the start there was a certain reluctance on the band's part to give the concert any real sense of occasion. A rather bass-heavy mix resulted in echoey and often indistinct vocals which was a pity as two female backing vocalists had been recruited as well as the guest keyboardists who joined drummer Mel Pritchard.

Thankfully BJH reacted to the loud cheers and after a shaky beginning the show developed into a real treat.

Seven tracks for the recent and superb Victims Of Circumstance LP were played, including two real crowd pleasing ballads, For Your Love and I've Got A Feeling (the new single).

Evergreens such as Child Of The Universe were included, and the anthemic Life Is For Living brought everyone to their feet. Hymn was rightfully reserved for the final encore. But the emphasis was on more recent material, and songs like Just A Day Away, Ring Of Changes and Sideshow were received like the classics in the making that they are.

GARETH THOMPSON

◀ Music Week,
10/84

Kerrang!,
1/11/84 ➤

BARCLAY JAMES HARVEST Wembley Arena, London

IT'S PERHAPS weird that a band tailored so delicately and explicitly for ageing hippies and psuedo critical slaggings (NME style, of course) should, out of the blue, create and deliver a levelling performance wrapped in flowing energy.

Not that I've always been a devoted BJH fan, you understand. In fact, my previous encounters have always been minimal and, I'm afraid, stuffed with prejudice. Dirty 'ippies creating a musical medium solely for kitsch-loving acid heads... or so I thought. But opinions are to be challenged 'n' attacked, aren't they? At Wembley, BJH proved themselves to be pertinent, relevant and thoroughly concerned with the present rather than the prehistoric past.

Imagine the scene. Flanked by a mobile concoction of cantilevered box sections acting as light trusses and a roof of chequered fluorescent squares, the stage is divided into two tiers. The lower is dominated by mainmen John Lees (vocals and guitar) and Les Holroyd (vocals and bass), together with guest ivory tinkler 'Maurice'. The upper section contains drummer Mel Pritchard (a man whose sense of timing and precision is almost unreal), two delicious female backing vocalists and yet another keyboardist. From amidst this collection of towering talent appears blazing, hard-edged guitar riffs, multi-layered harmonies and dramatic sweeping melodies.

Lifting the shackles of their insular past, BJH came of age in a rousing celebration of radio (hard) rock. 'Hold On' (featuring a brilliant performance from those swinging and singing backing vocalists), 'Rebel Woman' and 'Ring Of Changes' took the honours for sheer excitement and musical perfection, whilst 'Victims Of Circumstance', 'Poor Man's Moody Blues', 'Child Of The Universe' and 'I've Got A Feeling' nuzzled each other with their mellow, dramatically perfect statements.

At Wembley Arena, BJH demonstrated two major factors; one, that they are now free to move beyond their previous cultish (un)commerciality and, two, that their songwriting ability and musical delivery is beyond reproach.

Superb.

DEREK OLIVER

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

by Steve Hingley, December 1996

Tony Johnson's article in the December edition of NL has really made me think about my experience of BJH and what their music has meant to me over the years. It would seem that it is most probable that Tony and I saw BJH at the same time in June 1974 in Nottingham, when, at the impressionable age of 19, I discovered Barclay James Harvest for the first time.

I think that it would be true to say that the music of the late sixties and early seventies witnessed the creation of a number of bands who diversified away from the traditional concept of 'pop music'. It is never easy to put such inspiration down to a single source but what is certain is the influence of the Beatles in the evolution of 'progressive music'. At the time I immersed myself in the music of bands such as Yes, Focus and even the likes of Van der Graaf Generator! What is certain is that many of these bands helped develop pop music into a classical art form, sometimes with remarkable results and, occasionally, giving rise to the somewhat weird and bizarre! On a personal note, these were not easy times and one of the most endearing aspect of BJH's music is the fact that there always seems to be a sentiment to describe a particular set of circumstances. How true is that line of John's which goes "you know for every feeling there's a song"! Out of all of the bands of the era, there is only one which has really made a lasting impression on me and that is Barclay James Harvest. I discovered them at a live concert in my home city of Nottingham in June 1974 having never heard of them previously.

There cannot be many people who discovered BJH by accident in this way. At the time I used to hang around with people from the local university (yes - if you are

reading this, you know who you are!) and, like most teenagers I was keen develop my own musical interests by learning to play the guitar and widen my knowledge of the rock bands of the time. I did not, therefore, need much persuading to go to a gig at the Nottingham Playhouse as one of my friends had a spare ticket. I had heard of the support band 'Rare Bird', but who on earth was this band with the really wacky name of Barclay James Harvest?!

The Nottingham Playhouse is one of those contemporary structures that graced us with its presence during the sixties boasting a rather unusual circular auditorium lending itself to a somewhat more intimate atmosphere than some of the more traditional theatre designs. I am no sound engineer but I cannot help thinking that the acoustics associated with the design helped to give real atmosphere to both stage plays and the occasional musical concert. I sensed we were in for a good evening once I saw what appeared to be a rather powerful PA system! I have always liked rock music played in its intended manner and this concert proved to be no exception!

I cannot put my hand on my heart and say that I can remember exactly how the BJH set began. I asked John last year and he could not even remember the concert as it was so long ago! I just remember the band plunging into "Summer Soldier" with such power that I quickly became completely immersed in the music. What impressed me was the quality of each of the four musicians who combined their talents to produce such an unforgettable and refreshing sound. It soon became obvious that this was a band whose ability far outstripped most of the bands of the time and that I was going to like them in a big way. One of the most memorable songs which still remains a firm favourite was

"Medicine Man" - and I'm always delighted to hear BJH play it at their concerts today. For me it represents the hard edge of BJH's music which compliments the beautiful harmonies of later classics such as "Waiting for the Right Time". I am often asked by younger fans how BJH sounded back in the 70's to which I always reply 'LOUD'. However it seems quite likely that some mis-spent evenings down the disco have altered my hearing ability over the years!

As the concert progressed I just wanted more and more of this remarkable band. The style seemed to have captured the best of rock music and combined it with some very strong classical overtones. So many times I felt the hairs on the back of my neck stand up, particularly during the roaring introduction to "She Said" as a follow on from "Negative Earth". Towards the end of the concert the band came back for the encore and played "Mockingbird". That finally sealed my love of BJH. No words that I can write can describe the sheer emotional power of that song and the way that it was delivered on that occasion. I don't know whether it was Woolly's fantastic crescendo leading into John's powerful vocal rift, Les's clever use of the bass to perfectly complement John's guitar solo or Mel's 'powerhouse' drumming. The answer, of course, lies in the synergy of four highly talented individuals. I am so grateful that much of the atmosphere of this era of BJH was captured on the album *Barclay James Harvest Live*, this particular concert being part of the series that gave rise to the album. When I listen to it today, yes, the recording techniques have changed but it still provokes images and memories of that very first evening. Times change but I often wonder what modern day studio versions of some of the classics, particularly "Mockingbird", would sound like. Given the fact that each new BJH album has taken them into new musical concepts, and with such a huge collection of songs, it seems unlikely that re-recording of some of the earlier classics could ever take place but it

would be interesting to discover the views of the band on this subject.....

What remains clear to me is that BJH have not been afraid to adapt to the times through the use of new ideas and recording technology and the most prime example of this must have been the release of the *Victims of Circumstance* album. I must admit that when I first heard it I did think 'what the hell is this ?! It seemed to be the most serious attempt so far to penetrate the pop music world and I just wondered if some of the qualities of the traditional BJH sound had been compromised. In the event I could not have been more wrong ! In fact it would appear that this album widened the range of the audience and brought in some new followers who, like me, were keen to discover more. The concert at Wembley in October 1984 was an immense achievement by the band and it seemed like they were on the brink of the stardom that they so badly deserved. That concert also serves as a reminder to me about how difficult it must be to stay at the top in the music business and how short many people's memories actually are when it comes to good music.! 'Victims' is now an album I often use to introduce people to BJH's music and, guess what, it has always worked so far!

The remarkable fact is that BJH are still with us, given many of the difficulties that the band has gone through over the years. I must admit that I really began to think that it was the end when John gave that interview in NL following the release of *Caught In The Light*. Thankfully, this was not to be. Somewhere it is written about young men seeing visions and old men dreaming dreams, I'm not sure which category I fall into nowadays but the dream is still there about the first time I found BJH and, like many fans I would wish to see Woolly return.....but we can all dream on can't we? !!!!

Prize Winner

THE COMPETITION in NL35 attracted a very high standard of entry, and surprised both Ian Alexander, who devised the competition, and ourselves with the sheer number of correct answers which club members found.

To refresh your memory, we asked readers to find the titles of BJH songs within the lyrics of other BJH songs or songs on solo albums by band members.

The winners were **Paul and Marc Stijnen** from Belgium, who came up with an astonishing twenty-six instances where BJH song titles appeared in other songs, and even they didn't manage to find every one!

Paul and Marc have now received their prize of a white sweatshirt printed with the orange, red and black *Early Morning Onwards* logo.

There were a number of answers which were ruled out since the exact titles were not in the song, including suggestions like "starlight takes the **Silver Wing**" in "Harbour", "**I Got A Feeling** for you blue" in "Titles" and "It's easy to see a **Poor Boy's Blues**" in "Mill Boys". We were also extremely pedantic in disallowing "in their **Suicide**" in Woolly's "Lives On The Line" on the grounds that the original song title has a question mark at the end!

We also ruled out solo song titles included in BJH songs, as the question didn't ask for them, so "Open" didn't make it, and we thought that including unreleased songs such as "Night" was out of bounds as well!

Here is the complete list that the combined efforts of our entrants came up with:-

Song Title	Appears In The Lyrics Of
1. African	African Nights
2. After The Day	Death Of A City
3. A Matter Of Time	On The Wings Of Love
4. Back To The Wall	Turn The Key
5. Early Morning	Untitled No.1-Heritage (John)
6. Following Me	Blue John's Blues
7. For No One	Sail Away (Woolly)
8. For Your Love	Alone In The Night
9. For Your Love	Vanessa Simmons
10. Friend Of Mine	All My Life
11. Galadriel	John Lennon's Guitar
12. Hold On	Witburg Night
13. Hold On	Song For You
14. Hold On	Back To Earth
15. In My Life	Turn The Key
16. Mockingbird	Once More
17. Once More	Who Do We Think We Are
18. Pools Of Blue	Once More
19. She Said	Sweet Faced Jane (John)
20. She Said	Teenage Heart
21. She Said	Sip Of Wine
22. Stand Up	Hymn
23. Thank You	Sip Of Wine
24. Victims Of Circ.	Rebel Woman
25. Watching You	Hard Hearted Woman
26. Watching You	Waiting On The Borderline
27. Watching You	Kiev
28. Where Do We Go	Turn The Key

I have to say that Paul and Marc were well ahead of the competition, so none of the nit-picking on the left would have made any difference to the overall result.

Even this list is not guaranteed to be complete, as it's entirely possible that there are more. Then, of course, there's the titles from the new album....

OK, it was just a bit of fun, and next time I promise a competition that you won't have to be a total BJH anorak to win!

* * * * *

SOME DUPLICATES TO SELL OR SWAP:

7" Singles

German (mint with nice picture sleeves):-
Thank You; Loving Is Easy; Love On The Line; Capricorn; Life Is For Living; Ring Of Changes; Victims Of Circumstance;
Halfway To Freedom; John Lennon's Guitar (plus inlay); F. Farian - Mother And Child...
Netherlands:- Titles
South Africa:- Life Is For Living (s.o.l./s.o.c.)
Spain:- Victimas de las Circunstancias

Longplay LP

French:- Gone To Earth; XII; Ring Of Changes; Victims Of Circumstance
German:- Early Morning Onwards

Compact Disc CD

German promo:- Who Do We Think We Are

I also have a searchlist and would be happy if any foreign club member could contact me and help in getting anything for my collection.

ANDREAS GAB, Hallplatz 2, D-66482
Zweibrücken, GERMANY

I'M DESPERATELY SEARCHING for

Another Arable Parable on CD (EMI no. 746 709-2) and the UK "Stand Up" CD single (1992) with "John Lennon's Guitar" live and "Play To The World" live (Polydor PZCD208, 865 893-2). Reasonable prices, please! Write to:

OLIVIER VÉRITÉ, 2 Mail du Cèdre,
Appt. 44, 78180 Montigny-le-Bretonneux,
FRANCE

I AM SELLING all my BJH stuff, but would prefer trades for pre '84 Bruce Springsteen 7" PS from Germany/Holland/Japan/Israel/USA etc. Please send an SAE (UK) or 2 IRCs (elsewhere) for lists to:-

MARTIN ELLIS, 25 Toronto Terrace,
Brighton, East Sussex BN2 2UX

WANTED: the following CDs: *Once Again* (German or Japanese); *Caught In The Light* (Japanese); *Mockingbird - The Early Years* (German); *Barclay James Harvest* (Korean); *The Compact Story Of BJH* (Spanish promo).

To Swap: *Early Morning Onwards* LP (both covers); *The Collection* (German LP); John Lees - *A Major Fancy* LP; Woolly Wolstenholme - *Mæstoso* (German CD); "Stand Up" (both CD singles); *Excerpts from Welcome To The Show* (promo CD).

Please contact:-

JOHN SMITH, 68 Marlborough Road,
Wootton Bassett, Swindon, Wilts., SN4 7EJ

IT'S NAPPY-CHANGING TIME AGAIN for Birgit and Micki Scherrer, whose son Julian was born on April 13th. We'll miss you at the open-air in July, but hope to see all four of you on the next tour...

CONGRATULATIONS to Stefan Lauer and Ursula Menser, who were married on May 2nd.

Coming Soon...

The next NL will be largely given over to your thoughts on the new album and the live shows, so please let us know what you think.

NL38 will be sent out at the end of August, and the last copy date for submissions, advertisements etc. is July 10th.

FOR SWAP OR SALE: *The Best Of Barclay James Harvest, Vol.2 LP*. I'm looking for the following three BJH LPs - *BJH and other short stories* *Early Morning Onwards* *Berlin - A Concert For The People* Polystar 11-track version. Please contact:
SYLVAIN HAYDINGER, 4/9 rue Lepinseck, 57600 Forbach, FRANCE

LOOKING FOR PENFRIENDS from Britain, boys or girls, ideally around our age group: Angela Kuhlmann (13) and Sabine Kuhlmann (11). Please write to either of us at:
Breslauer Str. 33c, D-26655 Westerstede, GERMANY

TO MONICA:

I can't wait to see you. All my love and more,

Roy

WANTED: Ian Hunter - *All American Alien Boy* on CD, and any early Deacon Blue, Horse, Texas and Runrig CD singles. Please contact:
JERRY PULLINGER, 27 Whittingstall Avenue, Kempston, Beds. MK42 8LJ
☎ 01234 851048

LOOKING TO BUY:

CDs

Once Again (Japan); *BJH and other short stories* (Japan); *Caught In The Light* (Japan); *BJH* (Korea); all CD singles (except "Stand Up"/Dino) from Germany, the promo CD from Germany

MCs

Berlin 11-track German; *BJH* (DDR); *Sorcerers And Keepers*; *All In One* (Germany); *The Very Best Of BJH* (Dubai); *The Compact Story Of BJH* (Thailand);

Everyone Is Everybody Else (Saudi Arabia); *BJH*; *Once Again*; *BJH and other short stories*; *Early Morning Onwards*; *The Collection*; *Baby James Harvest*; *The Best Of BJH* (UK, NE, G or F); *The Best Of BJH Vols.1, 2 & 3*; *Live Tapes*; *Mockingbird - The Early Years*; *Time Honoured Ghosts/Octoberon*; *Victims Of Circumstance* (Polydor)

7" from France

LPs

BJH en Concierto (Spanish promo); *Ring Of Changes* (Argentina); *Once Again* (UK or Brazilian quad version); *The Collection* (Germany); *Eyes Of The Universe* (Chile); *XII, Face To Face*, *Poor Man's Moody Blues* (Korea); *Time Honoured Ghosts* (Uruguay); *BJH*, *Once Again*, *BJH and OSS*, *Baby James Harvest*, *Glasnost*; *Welcome To the Show* from France.

Please contact:-

OLIVIER GILLE, 22 Bd Galliéni No.2, 89000 Auxerre, FRANCE



FREE SMALL ADS!

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

FIFTIES CHILD

Words and Music by JOHN LEES

Moderately Bright

ff

F Bb F Bb F

Love was a les - son — we tried — to learn.
Life was a les - son we tried — to learn.

F Bb/F C/F

There were no ex - ams to pass or fail, — On - ly heart-
There were no tests to pass, No li - cence to gain — On - ly win-

Bb/F F C7/F Bb/F

— breaks, — re-new — our
— or lose, — re-new — our

Gm/F Cm7/F

1 2

faith. faith. Re-new our

F Eb F Eb/F F

faith, let us see Fif-ties child

F11 C F11

was right to be-lieve Peace and love were our

Gm7/F C7

needs, The need to be free.

C C7/A C7/G Bb/F F Bb F

War, War is a les-son—we've had—to learn.
Peace is a les-son—we've yet—to learn,

Bb F F Bb/F C/F

We had to learn to kill,— to des-troy and burn— But our
A prize for all man-kind who race for the gain— of love and har—

Bb/F F C7/F Bb/F

spi-rits cry,— Re - new — our —
— mo-ny, — Re - new — our —

Gm/F Cm7/F

faith. Re-new our
faith.

F Eb F Eb/F F

faith ——— let us see ——— { Fif- ties child ———
 Young and old ———

F11 C F11

——— was } right to be-lieve ——— Peace and love ——— { were } our
 we are } are }

Gm7/F C7 C7

needs, ——— The need to be free. ———

C C7/A C7/G Bb/F F Bb F

Re-new our (free.)

F Bb/F C7 F Bb/F C11 C

Repeat and fade









For the latest Barclay James Harvest news, call:-

The IBJHFC Hotline

0891 299 736

(Calls charged at 50p per minute at all 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.