



Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club



Number 19

December 1992



Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club

CONTENTS

News	4
Discographies: France And Benelux	8
Album Portfolio: "BJH & Other Short Stories"	12
I Remember It Well	16
BJH Record Sleeves	17
Feedback	18
Tell Me The Answer	21
Marketplace	22
The NL Songbook	23

CREDITS

Front Cover Photo:	Birgit & Micki Scherrer
Back Cover:	Ian Alexander & Anne Houth
Contributors:	Peter Kendall, Heather Went, Andy Raschke, M.Oeschger, Woolly Wolstenholme, Stephen Roberts, John Mercer, Jacky Bennett, Paul & Marc Stijnen, Carsten Lauber, Angie Reichert, Kev Crossley
The IBJHFC Team:	Keith Domone - Club Secretary; NL Editor Monika Brauckhoff - German Translation; Design Madge Domone - Membership Secretary; Correspondence Kevin Goodman - Club Photographer; Distribution

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

Next Issue: Last copy date: January 10th; available end February

Membership: UK: £7.00 p.a., Europe: £9.00, Elsewhere: £11.00

This issue of NL is dedicated to the memory of John's father, who died earlier this year after a long illness. He was affectionately referred to in "Our Kid's Kid" as "Frederick The Great", and when we met John recently, he told us that his Dad had helped him out a lot over the years, and described him as "my best friend".

International Barclay James Harvest Fan Club
35 Wood End Green Road, Hayes, Middlesex UB3 2SB, UK

Nova News... Nova News...

NEW ALBUM DUE IN SPRING

As NL went to press, John, Les and Mel were about to commence recording the new studio album, which it is hoped will be released in late spring. When we spoke to John recently, he was working on a number of new songs, including, intriguingly, two which he described as "a new Mockingbird" and "Early Morning No.2"! He also mentioned a song written with some help from his daughter Esther. Les also said that he was very busy writing new songs.

Recording was due to begin in December, although no names have yet been confirmed for production and engineering duties. As soon as we have more information about song titles etc., we'll let you know!

FOUR HARVEST ALBUMS OUT ON CD

British reissue specialist label **Beat Goes On** have released all four of BJH's Harvest label albums on two longplay CDs. The first CD includes *Barclay James Harvest* and *Once Again*, and has the number BGOCD 152, whilst the second disc comprises *Other Short Stories* and *Baby James Harvest* as BGOCD 160. Both CDs were issued in November, and come complete with lyrics and Keith and Monika's liner notes, plus, so far as is possible with "two-on-one" packages, the original artwork. For details of how to obtain these CDs, see the Swallowtail Mail Order leaflet enclosed.

Once Again Again...

EMI Japan issued *Once Again* as a mid-priced CD on August 26th; the sound quality is much better than the previous German issue, and the booklet includes what would seem to be comprehensive sleeve notes and an up-to-date discography (in Japanese!). It also contains the lyrics, although, like the earlier Japanese edition of *Other Short Stories*, they are not always completely accurate! The catalogue number is TOCP-7370, and club member Yuko Imamura has again kindly offered to get copies for any club members who want it. For details, write to: Yuko Imamura, 200-2 Sakuragaoka, Hodogaya-ku, Yokohama 240, JAPAN.

IBJHFC Enrols Member Number 1,000

The fan club had cause for celebration in September, when Gordon Geddes of Airdrie became the thousandth member to be enrolled in the club since it began in February 1988. To mark the occasion, Gordon was given a choice of any item from the club or Swallowtail as his prize, and chose a free copy of the *Maestoso* CD. The grand total of current members now stands at over seven hundred.

BJH Title Included In New Format Launch

Philips recently announced the initial list of around 500 titles which will be available on Digital Compact Cassette, the new format which they hope will replace conventional tape cassettes (see NL16, p.16), and the list includes *The Best Of Barclay James Harvest* (DCC catalogue number 511 932-5). After some early delays, the system is now scheduled to go on sale just before Christmas.

Nova News... Nova News...

New Enamel Badges

The club is pleased to be able to offer brand new rectangular enamel badges, approximately one inch high, featuring a version of the *Welcome To The Show* logo. The 'BJH' is in silver, the butterfly is pale blue and the background royal blue (see below). There were plans for similar badges to be offered on the 1990 tour, which were never implemented, so we thought that we'd have some made instead: unfortunately, enamel badges are very expensive indeed, because special dies have to be produced to manufacture them. However, we are actually selling the badges at a slight loss so that club members don't miss out. For full details, see the Club Offers order form enclosed.



Still on the subject of club offers, the new club sweatshirts proved to be very popular; as explained in the last NL, we couldn't have them manufactured until all the orders were in, as they are very expensive to make, but everyone who ordered should receive them in time for Christmas - thanks for your patience.

The 1990 tour T-shirts and pale blue club T-shirts are now completely sold out, but we will be offering a new T-shirt design next year, once the weather gets a bit warmer! Unfortunately, as explained elsewhere in this issue, it wasn't possible for us to offer any of the 1992 tour merchandise to club members, apart from the tour programmes.

Stolen Tapes

At the end of an otherwise thoroughly enjoyable visit to John recently, we were dismayed to discover that Monika's car had been broken into whilst we were walking on the moors, and an Aiwa digital tape recorder and two DAT tapes had been stolen. Whilst the machine is very unlikely to be found, it's possible that the tapes might be offered on the collectors' market. One is the master tape that was used to make the "Too Much On Your Plate" flexi, and is clearly marked with EMI's Abbey Road logo, and the other is a Maxell tape with no writing on it, containing some of Woolly's solo material. If any club member is offered such tapes, we'd be extremely grateful if you could contact us immediately. We can even offer a small reward for any information leading to the recovery of the tapes. Thanks!

Happy Christmas!

Rather early for seasonal greetings, I know, but we thought that we'd take this opportunity to wish all club members a very happy Christmas and New Year, on behalf of John, Les, Mel and everyone involved in the club. Instead of a Christmas card, you should have found in the envelope with this issue of NL a small present of a BJH keyring. If anyone would like an extra one, they are now available from the club, and can be ordered using the Club Offers form.

Dino Extinct

The German branch of Dino, the company responsible behind the *Darwin* project, has ceased trading, although the two facts are not thought to be related! One result is that the album, which features BJH's "Stand Up", is likely to become difficult to find, as we don't know of any plans to issue it elsewhere. Dino UK plans to concentrate on compilation albums.

Nova News... Nova News...

The Barclays At The Beeb: An Update

Special thanks to Peter Kendall and Heather Went for some fascinating information concerning the BBC sessions listed in the last NL. Both of them remember Bob Harris announcing a BJH session on his programme some time in 1973: when the tracks were played, they were actually John Lees solo songs, and since John told us recently that he never recorded any solo sessions, the songs must have been taken from the tapes of *A Major Fancy*, which was scheduled for release in 1973 but remained unissued until 1977. The songs played included "Child Of The Universe", "Untitled No.6 - Allergy" (announced as "Untitled No.6 - An Allegory", and actually the same song which appeared on the eventual release as "Untitled No.1 - Heritage"). At least one other "Untitled" song was played, possibly "Untitled No.8", which later became known as "Untitled No.2"! Should the album be reissued in CD form, as we hope, it will be very interesting to see which titles are used - the original ones from 1973, or the 1977 versions, which I strongly suspect were, at least in part, the result of guesswork by someone at EMI!

Peter also says that a recent magazine article stated that the Musicians Union had a deal with the BBC which required sessions to be wiped after two transmissions, which would explain the lack of tapes in existence, and makes it very unlikely that the sessions will ever make an appearance on album.

Incidentally, for the 1972 *In Concert* show, the orchestra numbered only twenty, compared with over a hundred for showpiece concerts like the band's 1970 appearance at the Royal Albert Hall, and the 1974 radio broadcast was recorded at the Hippodrome in Golders Green, London.

...Other Short Stories...

...an error crept into the **quiz answers** which were printed in the last NL, when I accidentally typed the question again instead of the answer! The answer to question 14 should have been "Waiting For The Right Time"...

...some last-minute changes were made to the **French dates** on the 1992 tour. For the record, the revised dates were:

04-04-92 STRASBOURG Palais de Congrès
06-04-92 PARIS Zénith
07-04-92 MULHOUSE Le Phoenix
08-04-92 STRASBOURG Palais de Congrès

In addition, there was no support act at the Koblenz show - the reason was that BJH had to be on stage early, at 8.00, so that their road crew would have sufficient time for the long overnight drive before the next day's concert in Zürich. That meant that there just wasn't enough time for To Hell With Burgundy to appear as well...

...Another five(!) **Various Artists compilations** from Germany and Holland featuring BJH have appeared on the market. From Germany come the CD-only *Hits Of The World 1980/1981*, (Polyphon 845 498-2), which includes BJH's "Life Is For Living", *Die goldene Europa '92* (double CD with "Life Is For Living" again), *Pop Giganten - Hits der '70er, vol.2* (double CD including "Hymn", Ariola 354514) and, finally, *Ballads Of Rock* (Polystar 515 707-2, CD with "Victims Of Circumstance"). In The Netherlands, *Knuffelrock* is a double CD from Magnum, and includes "Titles". Many thanks to Andy Raschke for the information, and please keep the details coming on any weird and wonderful BJH-related releases that you come across...

Nova News... Nova News...

...Some feedback concerning the **Australasian Discography** in NL16 from Ian Chennell: the Stunn label, which issued *Turn Of The Tide* in New Zealand, belongs to CBS, and whilst the sleeve is virtually identical to the Polydor version, the label is pink with red rings and the Stunn logo. The Australian Octoberon has a colour cover, not black and white, and the catalogue number is 2383 407...

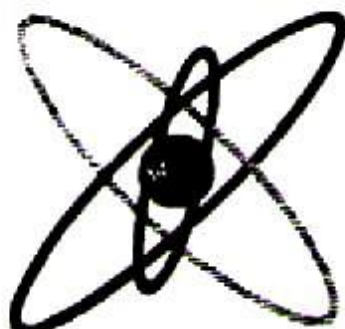


...More feedback from Peter Kendall concerning earlier **discographies** in NL: omitted from the Spanish albums listing were:

Live Tapes (Polydor 2679 054),
The Harvest Bag (Harvest 1J 046-04.925) and
Stars For UNICEF (Polydor 2335 262)...

...Finally, some of the German club members would like to continue with what has now become a tradition of a **New Year's meeting**, and are looking for more people to take part this year. They would also like to hear from anybody who could find or suggest a possible venue for the party, too. If you are interested in attending, or think that you can help, please write to:

Birgit & Micki Scherrer, Edlinger Platz 2a, 8000 München 90, Germany...



Please Note!

We can not accept foreign currency in payment. The only acceptable forms of payment for the club or Swallowtail are

- ✓ Cheque drawn on a UK bank
- ✓ British Postal Order
- ✓ Cash in UK Banknotes
- ✓ International Money Order
- ✓ Eurocheque (please remember to include your number on the back)

Any other forms of payment will have to be returned, as they cost the club too much money to redeem. Please do not combine cheques or IMOs for the club and Swallowtail, as Swallowtail is a separate private company; unlike the Continental system, we receive money from your IMO as a cheque, not cash, so we can't split the proceeds between the club and Swallowtail. A combined payment in cash is acceptable, and of course orders can both be sent in one envelope. Many thanks!

Discography: FRANCE

France Singles

1969	Brother Thrush/Poor Wages PC	Harvest	2C 006-04135M
1971	She Said/????	Harvest	2C 006-04814
1972	Thank You/Medicine Man PC [live photo of band on sleeve]	Harvest	2C 006-05188
1973	Rock And Roll Woman/The Joker PC	Harvest	2C 006-05374
1974	Child Of The Universe/Crazy City PC	Polydor	2058 572
1977	Hymn/Our Kid's Kid PC [different picture sleeve]	Polydor	2058 904
1980	Life Is For Living/Shades Of B Hill PC	Polydor	2059 294
1982	"FRENCH TOUR '82" 12" PC [Tracks: Berlin; Life Is For Living; Child Of The Universe; Hymn, all taken from the Berlin album]	Polydor	2141 703
1983	Just A Day Away/Rock 'N' Roll Lady (live Berlin) PC	Polydor	813 065-7
1983	Waiting For The Right Time/How Do You Feel Now PC	Polydor	815 550-7
1983	Waiting For The Right Time/How Do You Feel Now 12" PC [ROC logo]	Polydor	815 115-1
1984	Victims Of Circumstance/Victims Of Circumstance (Instrumental) PC	Polydor	821 153-7
1984	Victims../Victims...(instrumental)/Love On The Line (live Berlin) 12" PC	Polydor	821 153-1
1984	I've Got A Feeling (new version)/Rebel Woman PC	Polydor	881 313-7
1986	He Said Love/On The Wings Of Love PC	Polydor	885 419-7
1986	He Said Love/Hymn (live)/On The Wings Of Love PC	Polydor	885 419-1
1990	Cheap The Bullet/Shadows On The Sky PC	Polydor	873 636-7
1990	Welcome To The Show/????	Polydor	????

BJH's French single releases have produced several very interesting collector's items, including a number of rare picture sleeves and unique song couplings. "She Said" wasn't released as a single in any other country, and seems to be very rare even in France; we haven't managed to track this one down as yet, so any additional information would be welcome. The original studio version of "Child Of The Universe" was another France-only single release, and, like the Harvest label singles, came in a picture sleeve long before these became the norm for UK issues. The sleeve for "Hymn" features a colour photo of the band instead of the more familiar black and white artwork used for Britain and Germany. Incidentally, one common error is to list the blue vinyl "Loving Is Easy" as a French release - in spite of the fact that it was manufactured in France, it was actually a UK issue, as is shown by the 'POSP' catalogue number prefix - this series was only used for the UK and Eire.

The "French Tour '82" EP has caused a great deal of excitement and confusion amongst collectors, who, not unreasonably, assumed that it was a live recording from BJH's French concerts that year. Unfortunately, the reality was rather more mundane: the 12" EP consists simply of four tracks taken from the *Berlin* album, and was issued to promote the 1982 tour, hence the title. However, it does have a great picture sleeve...

"Waiting For the Right Time" eschewed the unreleased B-side "Blow Me Down" and band photo of the UK single, using 1981's "How Do You Feel Now" instead, along with a cover based on the *Ring Of Changes* album design. Subsequent releases followed the pattern of BJH's UK singles, although it was planned to release "Welcome To The Show" as a follow-up to "Cheap The Bullet", but we haven't been able to confirm whether it was ever issued, or, indeed, whether "Stand Up" came out in France. Any further information would be gratefully received.

France Albums

1985 Barclay James Harvest [single sleeve]	EMI/Fame	1043721 (PM 211)
1971 Once Again	Harvest	SHVL 788
1985 Once Again [reissue in single sleeve]	EMI/Fame	1046971 (PM 311)
1971 Barclay James Harvest And Other Short Stories	Harvest	SHVL 794
1972 Baby James Harvest	Harvest	2C 064.05171
1974 Everyone Is Everybody Else	Polydor	2383 286 (POL 311)
1974 Barclay James Harvest Live [double LP, gatefold sleeve]	Polydor	2679 034
1977 Barclay James Harvest Live [reissue, gatefold sleeve]	Polydor	823 306-1 (POL 312)
1987 Barclay James Harvest [reissue of above, different cover, single sleeve]	Polydor	823 306-1
1975 Time Honoured Ghosts [gatefold sleeve with lyrics]	Polydor	2442 140 (POL 340)
1976 Octoberon [gatefold sleeve with lyrics]	Polydor	2383 407
1977 Gone To Earth [with lyric inner sleeve]	Polydor	2442 148
1978 Live Tapes [double]	Polydor	2669 041
1978 XII [with poster]	Polydor	2442 153 (POL 350)
1980 Eyes Of The Universe [with lyric inner]	Polydor	2442 167 (POL 360)
1981 Turn Of The Tide [with lyric inner]	Polydor	2442 189 (POL 281)
1982 A Concert For The People - Berlin [with colour inner sleeve]	Polydor	2383 638
1983 Ring Of Changes	Polydor	811 638-1 (POL 375)
1984 Victims Of Circumstance [with lyric inner]	Polydor	817 950-1 (POL 365)
1985 The Compact Story Of Barclay James Harvest [CD only]	Polydor	825 895-2
1987 Face To Face [with lyric inner]	Polydor	831 483-1
1988 Glasnost	Polydor	835 590-1
1990 Welcome To The Show	Polydor	841 751-1

The band's French albums are also of great interest to the collector; the most recent reissue of 1974's Barclay James Harvest Live drops the "Live" part of the title, and loses the gatefold cover in favour of a single sleeve with a completely different design.

Both *Time Honoured Ghosts* and *Octoberon* were available to French fans in gatefold sleeves, the inside of which reprint the lyrics and photos which appeared on the inner sleeve or paper insert of UK and German copies. Later issues show only very minor differences from other countries. At this point I should say that, like all the discographies in NL, this one includes only records which were manufactured specifically for the country concerned. The non-appearance of a record in the list doesn't necessarily mean that it was never available in France, as records are frequently imported from other countries.

France Promotional Releases

1982 <i>Berlin</i> extracts and interviews on promo-only cassette	Polydor	-
1982 FRENCH TOUR '82 12" PC [promo issue of standard EP]	Polydor	2812 147
1983 Just A Day Away/Rock 'N' Roll Lady PC [glossy cover]	Polydor	????
1986 He Said Love/Hymn/On The...12" PC [promo sleeve with tour dates]	Polydor	885 778-1
1990 Cheap The Bullet PC [1-sided 45, white glossy sleeve with black print]	Polydor	1250 (873 751-1)

The Berlin cassette was issued for broadcast by radio stations, and is notable chiefly for the fact that Les's words are spoken by an understudy, as Les couldn't make it to the recording! For "Cheap The Bullet" Polydor went to the trouble of pressing up one-sided singles and sending them out in glossy white sleeves with "Cheap The Bullet" printed in black. Nowhere does the sleeve mention the band's name, though, which seems rather to defeat the object of the exercise, unless they were trying to generate interest by making DJs guess the identity of the band!

Discography: BENELUX

Netherlands Singles

1969	Brother Thrush/Poor Wages PC [green and yellow picture sleeve]	Harvest	5C 006 90312M
1972	I'm Over You/????? PC [blue and yellow picture]	Harvest	????
1975	Titles/In My Life PC	Polydor	2058 656
1975	Sweet Jesus/Hymn For The Children PC	Polydor	2058 703
1977	Hymn/Our Kid's Kid PC	Polydor	2058 904
1978	Friend Of Mine/Our Kid's Kid PC	Polydor	2058 955
1980	Life Is For Living/Shades Of B Hill PC	Polydor	2059 294
1983	Just A Day Away/Rock 'N' Roll Lady (live) PC	Polydor	813 065-7

It is very likely that the B-side of "I'm Over You" was the usual "Child Of Man", in which case the catalogue number is probably 5C 006 05053.

Netherlands Albums

1983	Once Again [single sleeve]	EMI/Fame	1A 038 1575 181
1972	Early Morning Onwards [mauve sleeve as German copies]	EMI	048 EMD 50798
1974	Everyone Is Everybody Else	Polydor	2383 286
1974	Barclay James Harvest Live [double LP, gatefold sleeve]	Polydor	2679 034
1975	Time Honoured Ghosts [gatefold sleeve with lyrics]	Polydor	2460 257
1975	Time Honoured Ghosts [single sleeve]	Polydor	2460 257
1976	Octoberon [gatefold sleeve with lyrics]	Polydor	2383 407
1977	The Best Of Barclay James Harvest	Harvest	5C 038 06276
1977	The Best Of Barclay James Harvest	Harvest	1A 038 06276
1977	Gone To Earth [white border around front cover]	Polydor	2383 466
1979	The Best Of Barclay James Harvest, Vol.2	Harvest	5C 038 06968
1980	Mockingbird - The Early Years	Harvest	????
1981	Turn Of The Tide [with lyric inner]	Polydor	2383 608
1982	A Concert For The People - Berlin	Polydor	2383 638
1983	Ring Of Changes	Polydor	811 638-1
1984	Victims Of Circumstance [with lyric inner]	Polydor	817 950-1
1985	The Compact Story Of Barclay James Harvest [CD only]	Polydor	825 895-2
1990	Welcome To The Show [with lyric inner]	Polydor	841 751-1

Belgium Singles

1975	Titles/Sweet Jesus PC	Polydor	2058 662
1977	Hymn/Our Kid's Kid PC	Polydor	2058 904

Belgium Albums

1977	Gone To Earth	Polydor	2383 466
1982	The Collection [tracks as German LP, different sleeve]	MFP	4M 026 07533

BENELUX DISCOGRAPHY: "Titles" was actually a chart single in Belgium. Overall, though, there have been very few dedicated Belgian issues, with the majority of releases simply being imported from The Netherlands. As record companies increasingly centralise their operations, its becoming less common to find different singles released in various European countries, so collectors are missing out on some of the more unusual or eccentric issues that spice up the early parts of these discographies.

It's also becoming very difficult to identify a particular record's country of origin with any certainty, as many now include the logos of several nations' royalty collection agencies, e.g. GEMA, STEMRA and SACEM. These used to be a sure-fire way of placing any record, but it is no longer a reliable guide for releases after about 1985.

On the plus side, the standardisation of issues across national borders (within Europe, at least), saves the fanatical collectors a great deal of money!

KEITH DOMONE

101 Things You Never Knew About Barclay James Harvest...

#1: NL's Fascinating But Useless Trivia Department brings you the first in an occasional series of interesting snippets: the theme for this issue is Science Fiction, courtesy of our resident expert, Kev Goodman. Did you know that the cover to 1979's album, *Eyes Of The Universe* has appeared in a book about UFOs?

The book was *The Pennine UFO Mystery* by Jenny Randles, and it was published in the mid-1980s by either Panther or Grafton in paperback.

The book also contained the opening lyrics from Justin Hayward's song, "The Voice", from the Moody Blues album, *Long Distance Voyager*...

Turn It Up!

ALBUM REVIEWS:

ASIA - Aqua

Asia have at last returned with a fourth studio album, the first since the mid-eighties! New vocalist John Payne makes a strong first impression while the return of guitarist Steve Howe (from Yes) ensures the tracks have a scattering of acoustic embellishments. Care has gone to make the music varied, original and well-produced. Those familiar with Asia's music will not be disappointed, but it is far from more of the same. The approach is fresh and it is a pleasure to listen to, with an absence of pomposity. "Who Will Stop the Rain" and "The Voice Of Reason" need special note for brilliance above and beyond expectations. If further praise is required, the artwork is jolly good, too!

HOWARD WILLIAMS

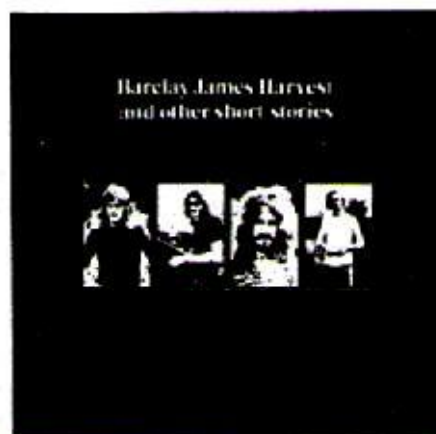
THOMAS DOLBY - Astronauts & Heretics

I have always liked Thomas Dolby and can forgive a wait of four years for his new release. For me the album is good but a mild disappointment. There is a high standard of production, synth noises and lyrics, however the songs do not impress as those on previous albums do. The single "Close But No Cigar" is excellent, as is the humorous "Silk Pyjamas", but there is a more serious atmosphere to this album than previous releases. This is successful to varying degrees. Other well-knowns involved are Eddie Van Halen, Ofra Haza and Eddie Reader. Despite some tracks being weak, this is still a fine album, just bad in comparison.

HOWARD WILLIAMS

Album Portfolio

"BJH & OTHER SHORT STORIES"



1. *Medicine Man* (John Lees)
Someone There You Know (Woolly Wolstenholme)
Harry's Song (John Lees)
Ursula (The Swansea Song) (Woolly Wolstenholme)
Little Lapwing (Les Holroyd)
2. *Song With No Meaning* (Les Holroyd)
Blue John's Blues (John Lees)
The Poet (Woolly Wolstenholme)
After The Day (John Lees)

UK Release Date: November 5th, 1971
UK Catalogue No.: Harvest SHVL 794

RECORDING DETAILS

Recording Studio:
Abbey Road Studios, St. John's Wood, London

Recording Dates:
18th July, 1971 to 16th August, 1971

Producer:
Wally Allen and Barclay James Harvest

Executive Producer:
Norman Smith

ADDITIONAL PERSONNEL

Orchestra Manager & Conductor: Martyn Ford

Arrangers: Toni Cooke and Martyn Ford

Orchestra Leader: David Whiston

MARTYN FORD

Martyn Ford replaced Robert Godfrey as BJH's musical arranger in 1971, graduating from his earlier place as orchestra leader. With his own orchestra, Martyn later scored a Top 40 UK hit with "Let Your Body Go Downtown" in 1977.

WALLY ALLEN

Wally first came to prominence as the bassist in The Pretty Things, before going on to production work.

SLEEVE

Designed by Barry Honeyford, the original gatefold sleeve included colour photos of the band by Barry Wentzel, a black and white photo of the orchestra by Peter Vernon, sleeve notes by Roy Hollingworth of the *NME* and lyrics.

MEDICINE MAN

John's classic opener was inspired by Ray Bradbury's novel, *Something Wicked This Way Comes*, the title of which was itself a quote from Shakespeare's *Macbeth*, and of course John used the same line in "Lady Macbeth". Bradbury is best known for his science fiction, and this story concerns a sinister travelling fair and a carousel which can make the riders of its flying horses grow younger or older - the calliope is the mechanical steam-powered organ which produces a carousel's music. The band were not happy with this arrangement of the song, which was why they later re-recorded it for the B-side of "Thank You".

SOMEONE THERE YOU KNOW

Woolly's first contribution to *Other Short Stories* was about a failed love affair, and featured Les on piano, whilst Woolly played the mellotron parts. Woolly insists that the line in the chorus which follows "your shadow's sinking low" is "just like a stone", and not "just like you're stoned"!

HARRY'S SONG

John Lees: "This one was written after the death of a much-loved family pet, a blue-fronted Amazon parrot, which gave us a lot of pleasure." Apparently, the original chorus finished with "Young Harry's coming back to stay" rather than "Young Harry he passed away". Harry was one of many parrots that John has owned down the years, the latest being a rather elderly African Grey named Fritz!

URSULA (THE SWANSEA SONG)

Woolly: "This one and 'Someone There You Know' were about the same thing, and were written at a particularly traumatic time in my life". The beautiful ending (for musicians, an F# major chord coming after an A major finish) was Woolly's attempt to link it with "Little Lapwing", but to no avail, as on the record a gap was left between the two songs.

LITTLE LAPWING

This one is unusual in that, although the song is credited to Les, John wrote the lyrics, returning to one of his favourite themes, birds, for inspiration. Les not only played bass and sang the lead vocal, but is also credited with acoustic guitars, twelve string guitars, steel guitar and piano!

SONG WITH NO MEANING

Another quintessentially English pastoral song penned by Les, with some assistance from his girlfriend Christine and from Mel with the lyrics. Les played nearly all the guitars on the recording, with the exception of some twelve-string courtesy of Woolly.

BLUE JOHN'S BLUES

Written perhaps more in sorrow than in anger, this song was John's comment on the music business and the position the band found themselves in at the time. "Joe Crow" was the abbreviation by which their ex-manager, John Crowther, was known.

THE POET

Woolly: "The song was written in 1967, and is really having a go at the self-importance of 'the artist' - that kind of 'sit next to me and listen but don't touch or criticise' attitude. Toni and Martyn did the orchestral link between it and 'After The Day'".

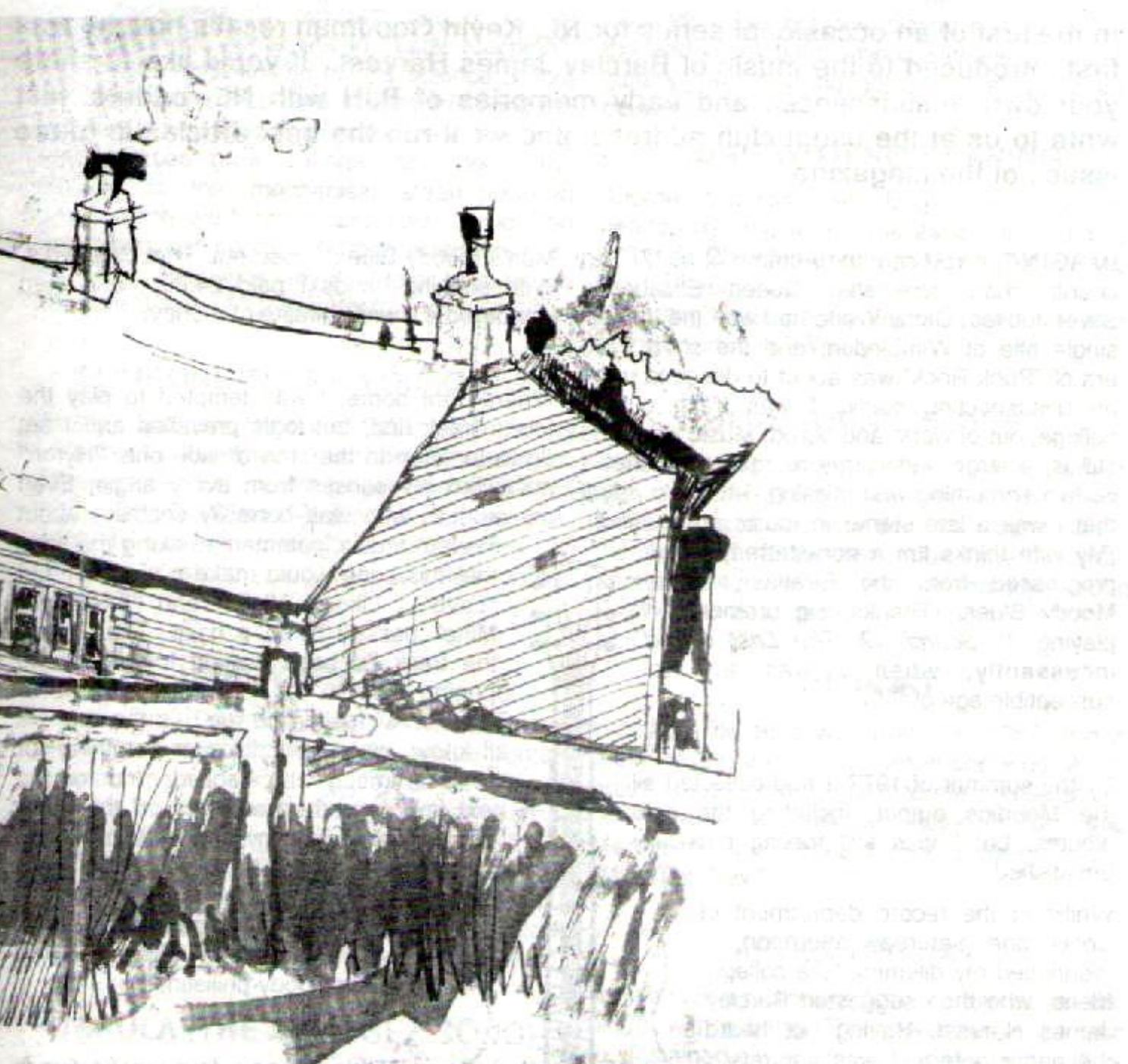
AFTER THE DAY

John's vision of armageddon literally closes the album with a bang! The references in the lyric to a stained-glass window ("one great wall of coloured parts") and "the multi-coloured cross left standing through it all" add to the apocalyptic feel of the song, which was a live favourite for many years, particularly in the days of the band's concerts with the orchestra. Perhaps it's time for this one to make a comeback, too?



Preston House, Diggle - BJH's early communal home, from a contemporary drawing by Woolly Wolstenholme

I Remember it Well



24 Jun 67

I Remember It Well...

In the first of an occasional series for NL, Kevin Goodman recalls how he was first introduced to the music of Barclay James Harvest. If you'd like to share your own reminiscences and early memories of BJH with NL readers, just write to us at the usual club address, and we'll run the best articles in future issues of the magazine.

IMAGINE, if you can, the Autumn of 1977. The country has celebrated Queen Elizabeth's Silver Jubilee, Ginny Wade had won the Ladies' single title at Wimbledon, and the short lived era of "Punk Rock" was about to descend upon an unsuspecting public. I was fresh out of college, out of work, and bored. Music was, and still is, a large part of my life, but I felt that a certain something was missing. I have to admit that I was a late starter in music appreciation. (My wife thinks I'm a non-starter!) I had progressed from the Beatles to the Moody Blues. (Thanks, big brother, for playing *In Search Of The Lost Chord* incessantly, when I was at the susceptible age of 9!!!)

By the summer of 1977, I had collected all the Moodies output, including the solo albums, but I was still feeling musically unsatisfied.

Whilst in the record department of Boots one Saturday afternoon, I mentioned my dilemma to a college friend, who then suggested Barclay James Harvest. Having not heard the name before, I was naturally worried about parting with what little cash I had spare. However, undaunted I ploughed through the racks. Suddenly I came across a "New Release" sticker. The album artworks seemed promising, as did the title, 'Gone To Earth'. Scanning through the track listing, the title "Poor

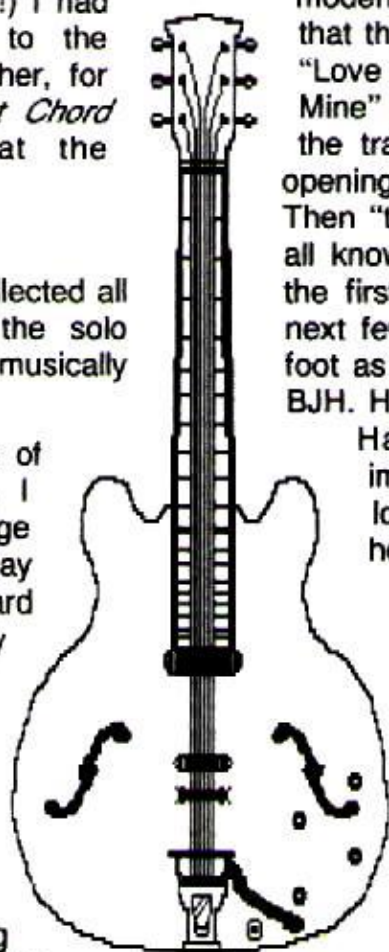
Man's Moody Blues" stood out. That clinched it. With shaking hands I paid £4.29p, and then wondered if it was a waste of money.

When I got home, I was tempted to play the fourth track first, but logic prevailed and I sat down to listen to the start of side one. "Hymn" assaulted my senses from every angle. Even my mother, who was normally scathing about modern music, commented along the lines that this song would make a nice Hymn!!! "Love Is Like A Violin" and "Friend Of Mine" passed by in a haze. Then came the track I'd been waiting for. From the opening bars to the last I sat entranced. Then "that" feeling hit me. It's the one we all know, when you discover something for the first time. I was hooked, and for the next few days the boot was on the other foot as I subjected my brother to non-stop BJH. He had by this time progressed onto Hawkwind and was not at all impressed with this "pedestrian, rustic load of clap-trap". (I always thought he was a bloody philistine!!)

Within the next four weeks, funds allowing, I was able to get all of the Polydor back catalogue. But it wasn't until 1980 that I got to see the band play live.

The rest, as they say, is history....

KEVIN GOODMAN



BJH Record Sleeves

by Stephen Roberts

In August 1966 The Beatles released *Revolver*, their seventh LP. The record is now regarded as a landmark in the history of popular music, but *Revolver* was innovative in more than just one way: the cover, a marvellous black and white collage designed by the group's old Hamburg friend, Klaus Voorman, was the beginning of record sleeve art. There had, of course, been striking LP covers before - the 1956 Elvis Presley sleeve which the Clash copied some twenty years later for *London Calling*, for example - but the age had now arrived when sleeves had to be interesting and eye-catching (some of them so much so that it became necessary to sell them in plain brown wrappers!). With 'Woolly' Wolstenholme and John Lees both ex-art college students, it was inevitable that the Barclays would pay particular attention to their LP sleeves - Lees indeed, during his college days, had mapped out a career for himself as a painter and continues to paint to this day. Barclay James Harvest covers, often designed with close group involvement, were to stand out in the racks of record shops. This article looks at just a few of them.

Record covers, of course, were intended to give some indication of the music they contained. With the Barclays, the group name was already a give-away. This was a group which, in its earliest days, wanted to create musical representations of rural England, but the sleeves were used very effectively to reinforce the point. Barry Honeyford's simple sleeve design for *Other Short Stories* (1971), for example, defined exactly what Barclay James Harvest were about at that particular juncture in their career. For further clarification, fans could consult Roy Hollingworth's laboured sleeve notes and the group's first printed lyrics (especially the rustic masterpieces, "Harry's Song" and "Song With No Meaning"). Though *Time Honoured Ghosts* (1975) was recorded in

San Francisco, the sleeve, a stunning piece of work by Bill Dare, made very clear the group's continuing self-identification with traditional English life. When, with *Face To Face* (1987), the Barclays unsuccessfully attempted to reinvent themselves as the group they were a decade or more before, it wasn't just Lees' songs that looked back to earlier times. For the first time since *Octoberon* (1976), the sleeve featured a photograph of the group 'getting it together in the country'.

Given that many of John Lees' songs are reflections on what he has read, it is no great surprise that his interest in futuristic fiction has manifested itself in such compositions as "Nova Lepidoptera", "Capricorn" and "Death Of A City". The sleeves of both *XII* (1978) and *Eyes Of The Universe* (1979), designed respectively by the mysteriously-named Maldwyn Reece Toothill and Alwyn Clayden, mirrored their contents. With Wolstenholme gone after *XII*, the Barclays decided to make a clear break with the past - Clayden's covers for *Turn Of The Tide* (1981) and *Frag Of Changes* (1983) developed the new futuristic image, with the butterfly abandoning fields for much stranger landscapes. Like Yes with the sleeve for *Big Generator* (1987), the Barclays were very much concerned in the 1980s to project themselves as being 'contemporary' and of the time - hence the use of the acronym 'BJH' and the sleeves of *Victims Of Circumstance* (1984) and subsequent releases. Ian Kay's brilliant illustration for *Victims* in fact gave the group its strongest image for years, and, though I prefer the older songs, it remains my favourite sleeve.

Though I have been looking at Barclay James Harvest record covers since 1974, I admit to having no specialist knowledge of art and design. Hopefully, more light can be thrown on this interesting topic in the future by interviews in NL with some of those who have worked on the Barclays' sleeves.

Feedback

Underexposure

I WOULD LIKE TO SAY that I agree, as I am sure do many other fans, with Stuart Berry's comments in Feedback last time. Although the question as to why the band lack exposure/promotion in this country has been a bone of contention for a long time, there is a plus side: it is that I feel somewhat privileged to have discovered and enjoyed BJH's music during the last 25 years, while many others have not been so fortunate. Long may BJH keep up their excellent work, both on record and in their performances.

JOHN MERCER

FURTHER TO Stuart Berry's article in Feedback, he quite rightly emphasises the main problem about lack of exposure and promotion for the band. To try to compare BJH with Genesis, however, is not so easy. Having regularly seen both bands in concert since the mid-70s, most recently Genesis at Knebworth, it made me think how much I'd love to see BJH play a big open-air venue on a similar scale. It's such a great pity that, instead, their own country turns its back on them, forcing them almost into musical exile to Europe where it's a fact they've drawn even larger crowds. Musically, the bands are very different, and don't forget that Genesis started with Peter Gabriel as their front man, with his bizarre costumes and antics on stage, all of which makes good press coverage, and now they have Phil Collins, who is probably more popular within his own solo career than actually with Genesis. There are some who like Phil Collins but not Genesis! BJH couldn't really have a front man, it just wouldn't work. Both John and Les are very good songwriters and they both come across very well in a live situation. If they admit to being shy and quiet, then that's how they are, and you can't really expect them to change their image after 25 years! I can't somehow see Mel doing a 'Keith Moon' impression and wrecking his drum kit at the end

of the night just to make a statement of some sort or win the attention of the music media. To me the Barclays are very sensitive to audience reaction. It's a two-way thing. I'd put some of the blame really with the venues themselves. Personally I don't like an all-seater show. I like to be able to get as close to the stage as possible. When I last saw BJH play Portsmouth Guildhall in 1987, the seating downstairs had been taken out apart from a few rows at the back. This worked very well and made a great atmosphere. I agree, Stuart, that the band need to capture the younger element of today's music market. Since the late '80s, chart music has been entrenched in 'Rave', Acid House Rap c**p! It goes under so many different names, but to me, an old 30-year old, it sounds so angry and aggressive! I wish I knew the answer.

JACKY BENNETT

FIRST OF ALL, congratulations on the new layout of NL; we like the new type of letters and the columns "Tell Me The Answer" and "Album Portfolio" are very interesting. I have a comment on the letter of Stuart Berry in NL18: here in Belgium you rarely hear a BJH song on the radio, and if you hear one, it is "Titles". The reason is that "Titles" was the only song that was in the Top 40 in Belgium (highest position: 21). Why does the radio "boycott" BJH songs? There are several reasons: first of all, of course, the lack of promotion. It has been an eternity since their last concert in Belgium (10-11-82?). How can you expect that the radio plays songs if they don't know your face? Stuart Berry also says that fans of the earlier years of BJH forget their music as they get older, but new YOUNG fans can be affected by their music, too (look at me: I'm 18!), and when we let other people hear BJH's music, there is no-one who doesn't like it. Looking forward to the new BJH album,

PAUL & MARC STIJNEN

BJH actually played Brussels on the 1984 and 1987 tours, but I take your point about promotion and winning new fans.

Feedback

Small Is Beautiful?

I HONESTLY HAVE TO SAY that the new smaller format of the German translation of NL is super! I don't know why the original has to be so big?! I would like to suggest issuing the original Nova in this format (A5) as well; maybe some other readers would also like a smaller format, which would in any case be easier for the fan club team to carry to the Post Office. I really like the handy small NL, and can even read it without glasses - what do you think?

ANGIE REICHERT

A smaller NL (with the same content, but reduced-size print) would certainly be better from the point of view of printing and postage costs, as well as for our aching backs as membership numbers continue to increase! Perhaps other readers could let us know if they have any strong opinions on the subject?

One addition to "Somewhere On The Road": on the 1980 tour through Germany, a second Frankfurt concert took place on 9th April 1980 in the Festhalle. It was the very last show of the tour, and was more or less sold out. This concert was very special because of the jokes that the roadies played on the band: in the middle of the show they stormed the stage, armed with buckets and cloths to clean it, and they tried to "wipe away" the band as well. Then a great gag at the end - instead of the familiar BJH butterfly in "Hymn", a rope was raised, with one roadie attached to it, 'fluttering' his arms!

CARSTEN LAUBER

This reminds me of the traditional last-night practical jokes on the last tour, where the same "clean the stage" trick was played on THWB, along with many others like putting instruments out of tune, drowning the band in a fog of dry ice, etc etc. BJH didn't quite escape: John found THWB's little mandolin in the spotlight

instead of "John Lennon's Guitar", and in "Shadows" three of the crew danced across the stage half-naked, including two ladies, which reminded me of 1984...

To Dub Or Not To Dub?

It's been six long months since the tour now, and since hearing the live songs from the T & C show, I feel I must at last have a moan. I'm talking about post-concert overdubbing. There wasn't much done on the T & C gig and it really shows: you can hear every bum-note, every mis-cue and it spoils listening enjoyment. The beauty of a live show is that it is unique. there will always be iffy notes and glitches, but they are gone in a moment, and besides, they make the night! But on a live album or video which you listen to over and over again, bum notes get very irritating. So, these should be fixed in the studio prior to release. Some may disagree, but I feel selective over-dubbing on the T & C show would've made it a more smooth, flowing recording, without necessarily destroying the live sound. Anyone agree? Right, it's request time: Dear Polydor records; please make the "Panic" 12" remix available on a future album or single. I think it's very selfish of German Polydor to keep it to themselves! Everyone who agrees - write in! Long live BJH, and here's to album #16!

KEV CROSSLEY

The views expressed in Feedback are those of the individual contributors, and do not necessarily reflect the Editor's opinion. It is not our policy to censor correspondence, although articles may be edited for reasons of space. In general, we aim to print a representative selection of your criticism, both positive and negative - if anyone is offended by adverse comments, they are always welcome to reply, but we feel that our rôle should not be one of uncritical adulation!

Feedback

IN RESPONSE to John's answer to my question in the last NL about the "Mockingbird" lyrics, my own feeling is that Woolly's alteration added an extra touch of subtlety to this classic song in the form of irony and anguish, suggesting that the lover is no longer there at the end to address the words to. I wish John would revert to these lyrics, at least occasionally, and wonder what other fans think.

Could I also make a request regarding the next album: Mel is a brilliant drummer, the proof of which lies in such albums as *Once Again* and *Everyone Is Everybody Else*, as well as the superb recent live performances, so please let's have much more real drumming, with only occasional use of drum machine (or is it really necessary at all?). I'm also hoping for even more diverse subject matter for the lyrics of the album, there being some good examples on *Welcome To The Show* such as "Origin Earth" and "Shadows", which should never have been 'filler' tracks for the CD version.

Finally, may I make a suggestion to the UK fans regarding the next single? I still hold by what I said in a previous NL, that commercial success is not of great importance to me as a fan, but when you look at songs such as "Cheap The Bullet", which should have made the top twenty but got nowhere, it is rather a travesty of justice! So I have an idea to overcome the inertia of the biased media: the week of the release-date for the next single, every UK fan should write two letters: one to Radio One, preferably to a peak-time DJ, and one to their local radio station. These letters should request the song and should not mention that the writer is a member of the fan club, the inference being that the request was the result of the writer having (somehow) heard the song and liking it, so it would be important that the recording was actually released on the proper date and not delayed as is so often the case. Once the song actually got some decent

airplay, it would be able to sell on its own merits: who knows, the band might then have a hit on their hands.

P.S. Why don't you have some kind of logo stamped/printed on your envelopes? Then all correspondence would help the band.

GRAHAM WHEELWRIGHT

Whilst appreciating the eagerness of fans to help BJH to score a hit single, I can't help but feel that such a letter-writing campaign might have the opposite effect to that intended, if Radio One suspected an attempt to "hype" the song. Regarding the use of a club logo or slogan on our envelopes, I'm sorry to say that it would be prohibitively expensive to have them printed, and in any case would only be seen by Post Office employees!

HAVING SEEN a few rock bands over the years, one thing that others do, that BJH do not do, is a ten to fifteen minute acoustic section in the middle of the set: Marillion, Magnum, Toto and (apparently) Europe do this to great effect. Couldn't BJH get their stools out and into the middle of the stage with a couple of guitars and tambourines? Also, in this age of cover versions, couldn't BJH do a cover of a well-known song - a lot of other bands do it with great success. As for a song, who knows? Perhaps other members could suggest one.

Maybe, in search of the hit single or the "big break", the band should write songs with outside song-writers. This would give the albums a more varied feel, but without losing that BJH sound. This would be due to John and Les' distinctive vocals and arrangements. Would this idea horrify the band and fans?

DAMIAN HARDMAN

Tell Me The Answer

Why did John Lees make a solo album? Maybe the answer is known by many fans, but not by us! PAUL & MARC STYNEN

At the end of 1972, John found that he had not only a number of songs which were considered unsuitable for Barclay James Harvest albums, but also some spare time following the release of *Baby James Harvest*, so he took the opportunity to make a solo album. John, Les and Woolly always intended to work on solo projects as well as band albums, but Les's projected solo LP was never made, and Woolly's had to wait until he left BJH in 1979. Due to contractual problems when the band left the Harvest label in 1973, John's own album was delayed, and didn't get released until 1977. Ironically, one of the "unsuitable" songs was "Child Of The Universe", which went on to become one of BJH's all-time classics!

Will you be getting any of the tour merchandise from this year's tour? I know that you got some programmes, but what about some of the T-shirts with the car motif? DAMIAN HARDMAN

Unfortunately, there was absolutely nothing left at the end of the European Tour; we only got the programmes because they weren't printed in time for the first ten UK dates, so we asked for a box before the tour was over so that fans who attended the early shows didn't miss out.

101 Things You Never Knew About Barclay James Harvest...

#2: "Origin Earth" is based on the sci-fi book *Eon* by Greg Bear. The book was given to John by our own "Lensman", Kevin Goodman, when we interviewed John in the spring of 1989. Greg Bear has now written a sequel, *Eternity*. So, John, if you're reading this, get your copy now, and then start writing...

Who chose the B-side of "Stand Up"? While those with CDs got the better deal - again - we vinyl or cassette buyers had to put up with a live version of "Life Is For Living". Will any other live tracks be appearing on any forthcoming releases?

DAMIAN HARDMAN

Single B-sides are chosen jointly by Polydor and the band's managers. We sympathise with vinyl buyers, but CD singles, which most BJH fans buy, can physically hold more material than vinyl singles. On a positive note, it is very likely that more live songs from the T & C show will appear on future single releases.

What are "The thoughts of Chairman Young" referred to on the lyric sheet of "A Tale Of Two Sixties"?

GRAHAM WHEELWRIGHT

John: "Chairman Young" was a guy called Peter Young who worked for us in the early days, long before that song was written; in fact he worked with John Crowther, and he was the one who introduced us to albums like Love's *Forever Changes*, which are referred to in that song, so that was why it was dedicated to him. He still lives in Delph, just a few doors away from the studio."

READERS' POLL

Inside this issue of NL, you should have found the form for this year's questionnaire and readers poll. This is a regular club event, and we'd be very grateful if you could take the time to fill it in and return it to us. The full results not only help us with future plans for the club, but will also be seen by BJH and will be printed in the next NL. The closing date for entries, and for any articles for NL20, is **JANUARY 10th**.

Marketplace

SWAP/FOR SALE: various CDs (Pop, Rock, New Age, etc.)! Send list of CDs you want to swap/sell! Contact:

MARTIN HILPERT, Breiteststr.10, W-7890 WT-Tiengen 2, GERMANY

PENFRIENDS WANTED: I'd like to make contact with some members of the club; please write to:

SILVIA GONÇALVES TRIGUEIRO, Pregosa-Arcos, 4990 Ponte De Lima, PORTUGAL

WANTED: BJH singles, except "Loving Is Easy" (blue vinyl), "Love On The Line"/"Alright Down Get Boogie". Also wanted, the LP "Barclay James Harvest" (Harvest SHVL 770). Please contact:

TINA WHITE, 34 Whitehead Lane, Skegby, Sutton-in-Ashfield, Notts. NG17 3DB.

WANTED: BJH CD singles (all except "Stand Up"). I am able to offer the following CDs: BJH *Other Short Stories* (new Japanese CD); Pink Floyd *Meddle*, Pink Floyd *Works*, Eurythmics *Greatest Hits*, Stevie Nicks *Time Space*, Paul Simon *Graceland*, Kate Bush *The Whole Story*, Tina Turner *Simply The Best*. Please contact:

GORDON GEDDES, 60 Parkhead Lane, Airdrie, ML6 6NB, Scotland.

FOR SALE: The following items all have flawed packaging or printing, but all play perfectly: 1 UK CD-single 'Stand Up', imperfect butterfly logo on disc, £3; 1 UK limited edition CD single, 'Stand Up', flawed on inside of cardboard butterfly and scratches on disc, £4; 1 UK 'Best Of' CD, imperfect butterfly logo on disc and booklet slightly damaged, £8. All prices include P & P anywhere (Sterling only). Contact:

GRAHAM WHEELWRIGHT, 1 Llwyn Deri Close, Rhiwderin Heights, Bassaleg, Newport NP1 9JS, UK

WANTED: Completely mad Tangerine Dream collector requires any good quality bootlegs, rare recordings, soundtracks etc (on CD if possible). Will pay cash if the price is reasonable. Also required are the Moody Blues solo recordings (on CD), plus Camel's *The Single Factor* on CD. Please help a daft old bugger in his misery. All answers to the club address, envelopes marked "T.Dream/Moodies". Many thanks.

'LENSMAN'

WANTED: BJH - "John Lennon's Guitar" 12" and CD/"Stand Up" German 7" and CD. Roger Waters: "Brick In the Wall" 12", CD single, 1991. Pink Floyd: "Learning To Fly" 12", CD. Level 42: "Love Games" 12"/"Something About You" WG 12"/"To Be With You Again" 12" ADSC mix. Genesis: CD singles "No Son Of Mine"/"I Can't Dance"/"Hold On My Heart". Yes: "Rhythm Of Love" 12" US/"Big Generator" 12" US single. ABWH: "I'm Alive" US 12", 7", CD. I have UK "Stand Up" plus many 7" and LPs. Contact:

KEV CROSSLEY, 34 Langley Road, Bramley, Leeds, W.Yorkshire LS13 1AU.



IN SEARCH OF ENGLAND

Words & Music by
STUART JOHN WOLSTENHOLME

Slowly

G(9) G G(9) G

I was

cast a-drift; with-out a hope, My on-ly friend is my

old boat With an emp-ty sea and an o-pen sky. A

left me here and they sailed a-way To

void no man can jus-ti-fy. —

sink or swim 'til Judge-ment Day —

mf

G(9) G Bm sus/F# Bm/F# Em G/D C G/B

Dsus/A D D11 D7 D7/C G/B Em

Eb Am/D D C D/C

B \flat C/B \flat F F \flat /G A \flat B \flat B \flat /D

Your sac-ri-fi-ces will en-sure A port of re-fuge ev-er

E \flat A \flat /E \flat Gm B \flat /F

more. Lost and drowned, — We'll wait 'til England's found a -

Fm/A \flat G7sus Cm Am7-5 A \flat Fm Fm/A \flat B \flat

gain. —

Gm B \flat /F Gm/E E \flat Gm/D Cm To \diamond Coda no chord

Gm Cm

Bb Bb+ Gm(maj7) G(9) G

I was torn be-tween — what was

Bmsus/F# Bm/F# Em G/D C G/B Dsus/A D D. #al

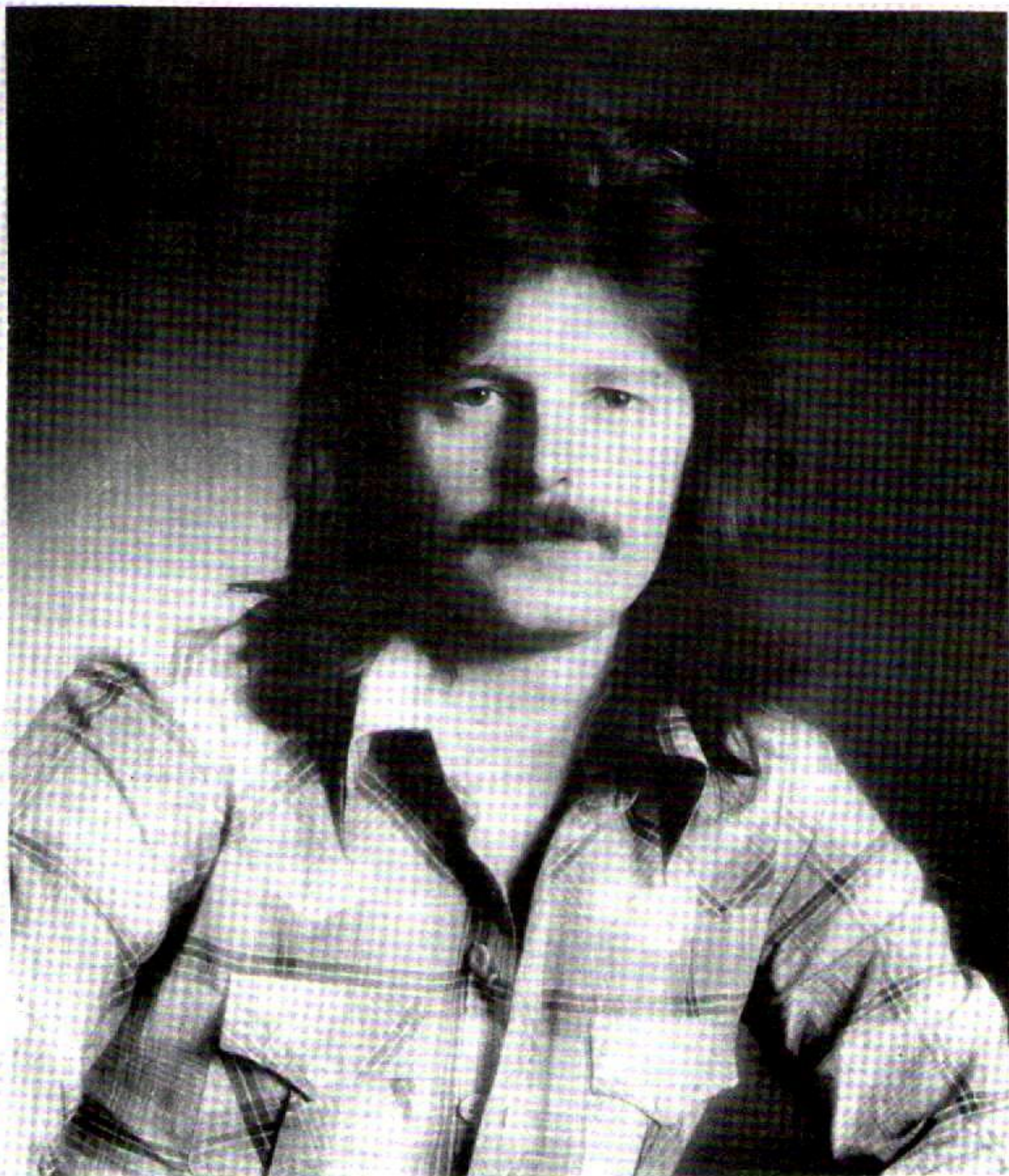
good and right — And those who told me — when to fight — So they

♩ CODA

E D

I was cast a-drift.

p *rit.*



WOOLLY WOLSTENHOLME



