

Nova Lepidoptera



Magazine Of The International Barclay James Harvest Fan Club



IBJHFC's 5th Anniversary

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

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Nova News... Nova News...

NEW ALBUM IMMINENT

Barclay James Harvest's 16th studio album, *Caught In The Light*, is scheduled for release by Polydor on June 7th on 10-track vinyl LP, or 12-track CD and cassette. Produced by BJH and Martin Lawrence, the album was recorded at John's own Friarmere Studios between December and April. Full tracklisting is as follows:

Who Do We Think We Are (Les)
Knodyart (John)
Copii Romania (Les)
Back To Earth (John)
Cold War (Les)
Forever Yesterday (John)
The Great Unknown (Les, not on vinyl LP)
Spud-U-Like (John)
Silver Wings (Les)
Once More (John, not on vinyl LP)
A Matter Of Time (Les)
Ballad Of Denshaw Mill (John)

First Impressions

Monika and I were lucky enough to hear four of the new songs "hot off the press", before they had even been given titles! These were our thoughts on just one hearing:

"Who Do We Think We Are": Les's opener has great single potential, with a 'green' theme, an infectious 'picked' guitar riff running through it, and some beautiful harmonies in the chorus which are worthy of Crosby, Stills, Nash and Young at their very best.

"Forever Yesterday": written about the Scottish "clearances" of the 19th century, this song is a slow-burning ballad with a touch of Highland influence, and the piano-dominated first half gives way to a "Guitar Blues"-style solo at the end.

"Copii Romania": a really haunting song about the children of Romania; passionate lyrics backed up by a very interesting melody with some well-chosen, unusual chords.

"Back to Earth": John's very personal tribute to his father. The opening line, "I've been so lost since you went away" says it all. Musically, imagine a cross between "John Lennon's Guitar" and "For Your Love".

Live Changes

As German, Swiss and Austrian members will know from the letters we sent out in April, some additions and changes were made to BJH's German dates after the last NL went to press: revised details are as follows, with the new venues highlighted in bold:

ROSENHEIM Stadthalle (June 3rd) [09931 8889]
FULDA Museumhof (June 4th) [07139 547]
HAMBURG Stadtpark (June 6th)
KÖLN Tanzbrunnen (Rheinpark) (June 7th)
RAVENSBURG Oberschwabenhalle (June 9th)
HEPPENHEIM Amphitheater (June 11th)
LICHTENFELS Schützenanger (June 12th)
DORTMUND Westfalenpark (June 13th)

Tickets for all except the first two shows (for which you should contact the venues direct) can be obtained from:

Concertbüro Hänsel, Am Bierweg 11, 8501 Schwanstetten, Germany. Tel: 09170 / 1061 (from the UK, dial 010 49 9170 1061).

UK members can get tickets slightly cheaper from a company in Bath called CFT (tel: 0225 466900), but you can still expect to pay a hefty premium.

Club member Andreas Rohde suggests that anyone who wants to meet other members should wait in front of the stage at the end of each show, which seems like a very good idea - we'll be at as many shows as our jobs allow, so we'll hope to see you there!

Nova News... Nova News...



Woolly Track On Mellotron Album

A new CD-only compilation entitled *Rime Of The Ancient Sampler* was issued in May on the Voiceprint label (VP141CD), and includes Woolly Wolstenholme's "Deceivers All", familiar to club members from Swallowtail's limited edition cassette, *Too Late...* The CD also features Mike Pinder and Patrick Moraz of Moody Blues fame and many others. *Rime Of The Ancient Sampler* is available by mail-order from Swallowtail, price £11.00 in the UK, including p & p (£12.00 in Europe, £13.00 elsewhere). Although it doesn't appear on the enclosed Swallowtail order form, due to the forms being printed before we got details, I'd be grateful if you could use the form to order.

Free Prize Draw: as a bonus for club members who buy the CD through us, Woolly has put together a very special package of memorabilia from his career. Everyone who orders the CD from Swallowtail before the end of June will be entered in the draw, and the winner will be announced in the next issue of NL. [Album review: p.23]



New Club T-Shirts

We're pleased to announce a brand new club T-shirt, just in time for the live shows - let's hope that the weather's warm enough! The top-quality shirts are dark green in colour, with the famous "winged woman" design (as on the cover of this NL, minus the '5th Anniversary' caption) printed across the chest in three colours. For information on cost and how to order, see the Club Offers form enclosed.



Reduced Price Membership

The free membership scheme aimed at those out of work or unable to afford the club fees for any reason has now been operating successfully for two years. However, it was recently suggested to me that many people would drop out rather than feel that they were contributing nothing at all. Therefore, with immediate effect, anyone who **genuinely** cannot afford to pay their full subscription can contribute at a reduced rate - the **suggested** amount is £3.00 per year, but when you send back your renewal reminder, just enclose whatever you can afford.

Whilst on the subject of **renewal reminders**, can I remind members to send back the reminder with their payment? It saves Madge a lot of work if she doesn't have to look up membership numbers or identify a member who sends in a cheque and nothing else! I'd also appreciate it if members would take care to avoid delays in receiving their orders by sending orders and letters to the correct address, and by **not** combining club and Swallowtail payments in one cheque. Thanks!

IMPORTANT: with so much going on at the moment, it's impossible for NL to be fully up-to-date: for the latest news, please 'phone or send an SAE to Keith & Monika at the Yeading address (see contents page).

...Other Short Stories...

...John completely rebuilt and re-equipped **Friarmere Studios** before recording of the new album began; new gear includes a triple Alesis ADAT digital 24-track system, together with an Akai S1100 with v2.09 direct-to-disc software and internal 80Mb hard drive plus a DAC 45Mb syquest drive and Lexicon reverbs (or so it says in February's *Future Music* magazine!!!). Basically, it's a digital 24-track recorder with a computer system on which John can record songs or particular instrumental tracks straight onto a floppy disc...

...I'm very grateful to Mike Adams for spotting a review in *Q* magazine of an album called *Stadium Rock Volume II* on Dutch label XS (LP: XS 3002; CD: XSRC 3002), which includes several tracks from BJH's *A Concert For The People* alongside other live tracks from Joe Cocker's *Mad Dogs And Englishmen* and Dave Edmunds' *I Hear You Rockin'*. BJH's tracks are "Loving Is Easy", "Mockingbird", "Life Is For Living" (minus the first few bars!), "Child Of The Universe" and "Hymn". A very strange concept altogether...

...Special thanks to Hideki Nogata from Japan for telling us that **Japanese television** broadcast Central TV's film of BJH's live concert at London's Town And Country Club. The programme was shown on the "NHK BS2" channel, and NHK stands for "Nippon Hoso Kyokai", Japan's most famous TV company, roughly equivalent to the BBC...

...Talking of the **Town And Country Club**, the venue has been saved from imminent closure, and will, we're told, continue to stage rock concerts. However, it is now under new management (the same company which runs the Mean Fiddler and The Grand in Clapham), and will in future be known as The Forum. Hammersmith Odeon has also undergone a change of ownership, and is now the Hammersmith Apollo...

...BJH feature on a couple of **UK Various Artists compilation** albums for a change. Not available in the shops, *Children Of The Revolution* is a

mail-order only triple CD or cassette set on the now-defunct Teledisc label. The set features "Mockingbird" together with other classics from Free, Deep Purple, The Byrds, Fairport Convention and others; Pickwick's *18 Rock Classics* (PMP 100) includes "Life Is For Living". Many thanks to Madge, Dominic Scott, Mike Melnyk and Bob Dwyer for keeping us in the picture...

...Stefan Lauer tells us that **German TV station WEST 3** may be repeating a series called *Bananas*, on which BJH once performed "Back To The Wall", so club members who can receive WEST 3 should keep their eyes open and their videos primed...


Editorial

IBJHFC IS FIVE YEARS OLD! It hardly seems possible, but the first official issue of *Nova Lepidoptera* was published in May 1988. Before that, it had existed as an unofficial fanzine for a further year, so this is actually the 25th NL which we've produced. The magazine has undergone a face lift for this issue - apart from the new house-style, we're now using a slightly smaller size of print, enabling us to pack even more into each page, whilst remaining large enough to be read easily. I hope that you like it.

This is proving to be a very exciting year for BJH fans: what better way to spend the summer than listening to a new BJH album and meeting other fans at their concerts? OK, must go - we've got a ferry to catch!

Keith Domone

MR. HARVEST, I PRESUME

We present the guilty parties to blame: clockwise from top left - Keith, Monika, Kevin and Madge. Any resemblance to any well-known personalities is purely intentional! 

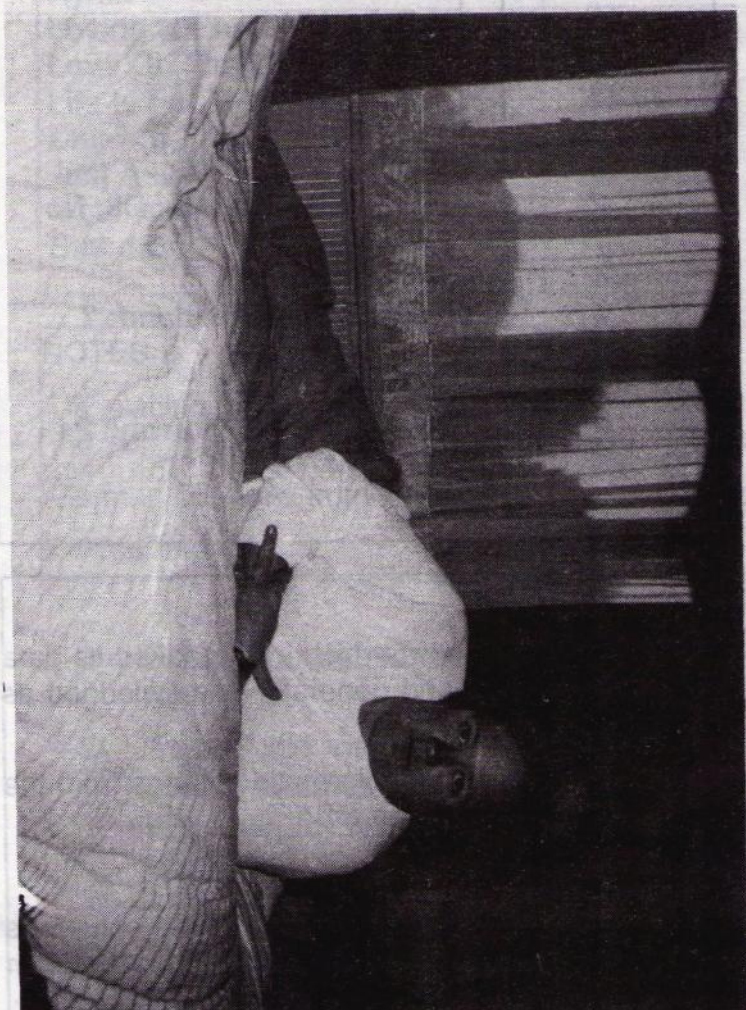
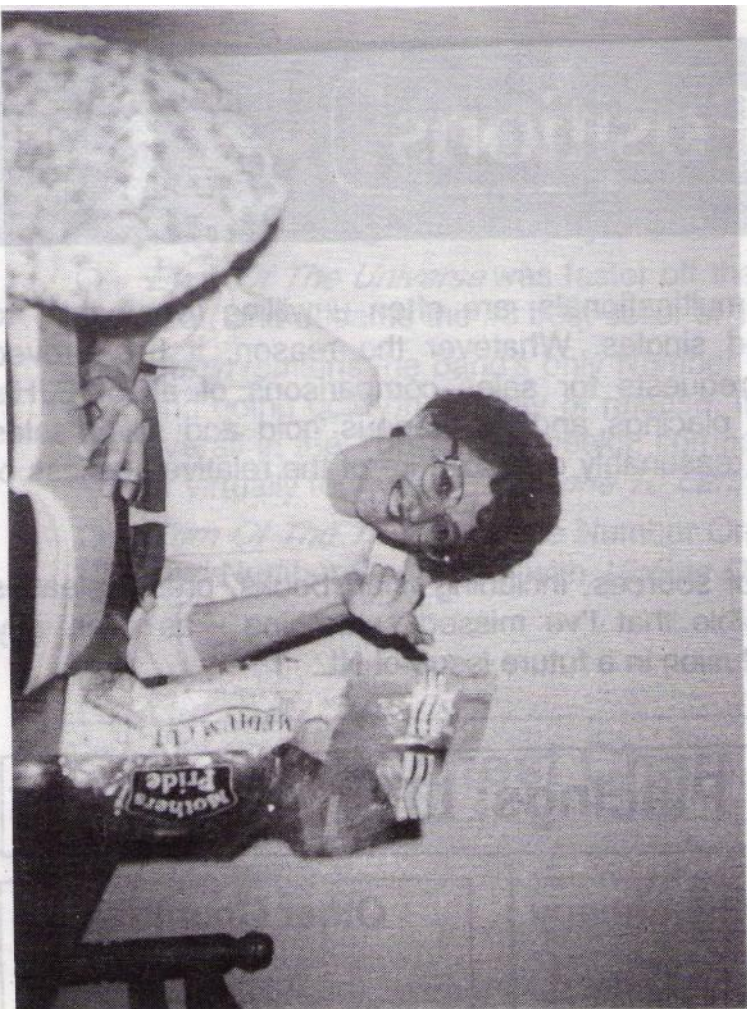
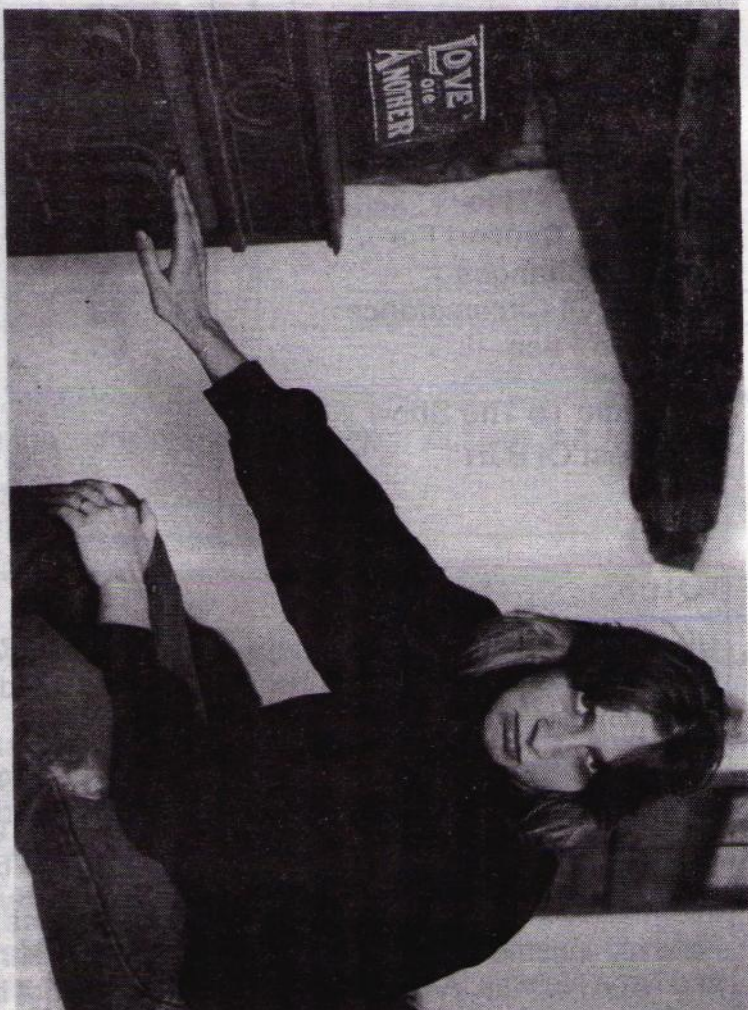


Chart Positions

RECORD COMPANIES, particularly the big multinationals, are often unwilling (or unable) to provide accurate sales figures for albums and singles. Whatever the reason, it has proved absolutely impossible to fulfil club members' requests for sales comparisons of all of BJH's albums. Nevertheless, our research into chart placings and the various gold and silver sales awards which the band have received give us a reasonably clear picture of the relative success of each release.

This article has been compiled from a variety of sources, including chart books, press releases and newspaper cuttings, and it's entirely possible that I've missed something - as ever, any additional information would be welcomed for inclusion in a future issue of NL.

Highest Chart Placings: LPs

ALBUM	UK	Germany	Other Countries
Barclay James Harvest Live	40	-	-
Time Honoured Ghosts	32	-	-
Octoberon	19	40	U.S.A.: 174
Gone To Earth	30	10	Switzerland: 9
Live Tapes	-	33	-
XII	31	18	-
Eyes Of The Universe	-	3	-
Turn Of the Tide	55	2	Sw: 1 (& Fr; Be; Ne; Dk; No)
Berlin - A Concert For ..	15	1	Switzerland: ?
Ring Of Changes	36	4	Switzerland: 2
Victims Of Circumstance	33	4	France: 1; Switzerland: ?
Face To Face	65	9	-
Glasnost	-	47	-
Welcome To The Show	-	10	Switzerland: 7; Norway: 24
The Best Of BJH	-	9	Switzerland: 7

NOTES:

UK chart placings are taken from *The Guinness Book Of British Hit Albums*, which in turn takes its data from the *Music Week* chart used by the BBC and the record industry, and generally acknowledged as the most accurate reflection of actual sales.

German positions are taken from *Hit Bilanz - Deutsche Chart LPs*, and their information comes from the Media Control charts published in *Musikmarkt*, Germany's equivalent of *Music Week*.

The U.S.A. placing for *Octoberon* comes from the Billboard chart.

Information about chart placings in other countries is much harder to come by, so the fourth column is certainly incomplete. In that column, Sw = Switzerland, Fr = France, Ne = Netherlands, Be = Belgium and No = Norway. Albums not listed above are not believed to have charted anywhere.

- Barclay James Harvest's biggest-selling album of all time is *Gone To Earth*, which is now very close to achieving a million sales in Germany alone. It was very slow to take off in Germany, however, only entering the album chart at all on December 15th, 1977, two months after release, and the bulk of its sales were clocked up in 1979, when it was the fifth best-selling album of the year, and in 1980, when it was number six of the year.
- *Eyes Of The Universe* was faster off the mark, selling half a million copies in Germany in a year, and became the #3 best-seller of 1980 there.
- *Berlin* remains the band's only Number One in Germany, entering the chart at pole position and going gold on the day of release. It was at the top for two weeks, but spent less time overall in the Top 75 (35 weeks, compared with 70 for *Eyes* and an incredible 202 weeks, or virtually four years, for *Gone To Earth*).
- *Turn Of The Tide* made the Number One spot in Switzerland, whilst France gave BJH their third Number One album with *Victims Of Circumstance*.

Highest Chart Placings: Singles

SINGLE	UK	Germany	Other Countries
Titles	-	-	Belgium: 21; Netherlands: ?
Live EP	49	X	-
Hymn	-	-	Netherlands: ?
Loving Is Easy	-	-	-
Love On The Line	68	-	-
Life Is For Living	66	2	Switzerland: 3
Child Of The Universe (live)	X	27	-
Just A Day Away	68	40	-
Victims Of Circumstance	-	46	France: 1
Stand Up	92	-	-

NOTES:

UK placings from *The Guinness Book Of British Hit Singles* (except for "Stand Up", which just missed the Top 75 printed in *Music Week*, but appeared in the industry's printout, which includes the Top 200).

German positions from *Hit Bilanz - Deutsche Chart Singles*.

X = not released

- Despite their classic status, neither "Hymn" nor "Mocking Bird" charted in the UK or Germany.
- "Hymn" did make the German airplay chart, based on the number of plays on radio stations across Germany, as did many of their other singles ("Rock 'N' Roll Star (live)" reached #41 in the airplay listing; "Hymn" #50; "Loving Is Easy" #48; "Love On The Line" #37; "Life Is For Living" #2; "Child Of The Universe" #48; "Just A Day Away" #30; "Victims Of Circumstance" #21; "Welcome To The Show" #15; "Halfway To Freedom" #84).
- The hunt for hit singles may soon be abandoned, as record companies are considering phasing out singles altogether.

Sales Awards

OUTSTANDING SALES ACHIEVEMENTS are recognised by the music industry the world over, and generally marked by the award of framed presentation discs to the artists, record company and management. These discs are coated with silver, gold or platinum, according to the number of records sold, and are much-coveted items, fetching very high prices on the odd occasion when one comes up for sale.

Each country has different rules of qualification for awards according to the size of its market for singles and albums, and details of these are given at the end of the section dealing with that country.

German Sales Awards

Gone To Earth:	Gold Platinum Triple Gold
Live Tapes:	Gold
XII:	Gold
Eyes Of The Universe:	Platinum
Turn Of The Tide:	Gold
Berlin - A Concert For.. :	Gold
Victims Of Circumstance:	Gold
The Best Of BJH:	Gold

There are no silver discs awarded in Germany: to qualify for a gold disc, a German LP must have certified sales of 250,000 copies. Platinum discs are given for 500,000 sales and triple gold is, of course, 750,000.

In addition to the above, the most recent sales figures I can find for both *Ring Of Changes* and *Welcome To The Show* show that they, too, are very close to achieving gold status, and *Face To Face* can't be too far behind.

Gone To Earth has certified sales of well over 900,000 copies, and it can only be a matter of time before it becomes a million-seller in Germany.

Swiss Sales Awards

Gone To Earth:	Gold
XII:	Gold
Eyes Of The Universe:	Gold
Mockingbird - Early Years	Silver
Turn Of The Tide:	Platinum
Ring Of Changes:	Gold
Victims Of Circumstance:	Gold
Welcome To The Show:	Gold

Since the population of Switzerland is not very large, a Swiss 'gold' award is for 25,000 copies sold and platinum is 50,000. *Turn Of The Tide* was only the third album ever to go platinum in Switzerland.

French Sales Awards

Ring Of Changes:	Gold
Victims Of Circumstance:	Gold

There are believed to be several other gold discs from France, probably for albums like *Gone To Earth*, *XII*, *Eyes Of The Universe* or *Turn Of The Tide* - can anyone help with more information?

UK Sales Awards

Once Again:	Silver
Everyone Is Everybody Else:	Silver
Barclay James Harvest Live:	Silver
Time Honoured Ghosts:	Silver
Octoberon:	Silver
Gone To Earth:	Silver
XII:	Silver

It may come as a surprise to younger UK fans to know that BJH have received quite a large number of sales awards at home - in fact, their UK sales have been quite impressive over the years.

UK presentation discs used to be based on the value of records sold, thus *Once Again* had to sell £25,000 pounds worth to qualify for silver status, whereas *Gone To Earth* had to make £150,000 worth after inflation had taken its toll. More recently, the system has been changed to the more sensible method of counting the actual number of sales. A UK album now has to sell 60,000 copies to be certified silver, or 100,000 for gold - note that the band need far more sales to get a gold record in Germany than in England, despite the fact that the two record-buying markets are roughly the same size.

There seems to be little chance of getting any recent UK sales figures out of Polydor, but I'll do my best to extract some statistics from them in future.

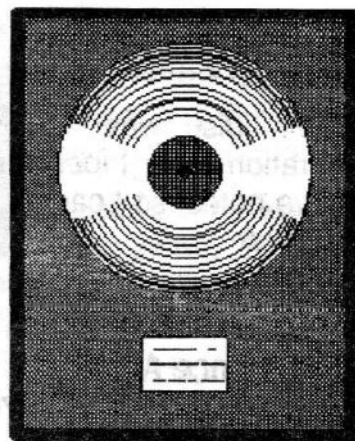
The smaller, independent companies tend to be more forthcoming, and, to give an idea of the potential market for BJH these days, Connoisseur Collection's *Alone We Fly* compilation has so far sold over 20,000 copies, and they are trying to extend the original three-year licensing deal which they signed with Polydor.

Even more satisfying from a personal point of view is the latest sales figure I have for *Barclay James Harvest Live*, for which Polydor felt there was a "very limited market", and which I was told would be lucky to shift 5,000 units. Latest figure: 12,000 and rising...

Other Awards

In addition to the normal presentation discs mentioned already, BJH have also been given a number of special awards:

- A gold butterfly for *Gone To Earth*, presented in 1978
- A "gold ticket" presented by the German promoters association and a "platinum ticket" from MAMA for sales of over 400,000 concert tickets on the band's 1982 European Tour
- A commemorative plaque with a map of Europe on to celebrate a staggering seven million albums sold in Europe
- Not forgetting, of course, the silver disc of *Welcome To The Show* presented to the band by the fan club to mark the band's 25th Anniversary!



Barclay James Harvest's true status in contemporary music is apparent from the astonishing number of awards that they have received over the years, an achievement that many more fashionable artists would kill for!

The simple truth, of course, is that, whilst critical acclaim and media awards are very pleasant, the only thing that really counts is actual sales in the shops, and sales awards are the only real measure of public acclaim. BJH's record speaks for itself.

Keith Domone

Ten Years Of BJH On CD

NL's definitive critical guide to the band's output on compact disc

BARCLAY JAMES HARVEST CDs were first covered in NL12, over two years ago: since then that issue has gone out of print, and we've had a number of requests for a reprint. Meanwhile, the flurry of reissues in the intervening period has rendered the original survey out-of-date, so it's a good time to take a fresh look. This new appraisal gives ratings (maximum five stars) for sound quality and packaging (i.e. artwork, lyrics and sleeve notes), plus track listings for compilations and CD singles - in other words, everything you ever wanted to know about BJH on CD...

ORIGINAL STUDIO OR LIVE ALBUMS

Barclay James Harvest/Once Again [Beat Goes On BGOCD152]

"Two-on-one" CD of the first two LPs; the longest BJH CD to date (over 80 minutes), transferred from the original master tapes to give excellent sound quality. Includes lyrics and our own sleeve notes.

Sound quality: ★★★★★

Packaging: ★★★★★

BJH & Other Short Stories/Baby James Harvest [Beat Goes On BGOCD160]

The second BGO CD also offers long playing time, lyrics and great sound. My only quibble is that the artwork doesn't quite match the first one - still highly recommended, though.

Sound quality: ★★★★★

Packaging: ★★★★★

Once Again [EMI Electrola (Germany) 538-7 91252 2]

This German-only disc was obviously mastered from later generation copy tapes; poor sound and no lyrics or sleeve notes, so I cannot recommend it.

Sound quality: ★★

Packaging: ★

Everyone Is Everybody Else [Polydor 833 448-2]

Very good sound quality. The information included is minimal and does not include lyrics, although, to be fair, neither did the original LP.

Sound quality: ★★☆☆

Packaging: ★

Once Again [EMI (Japan) TOCP 7370]

Much more care was taken over the sound quality and packaging of this Japanese issue, including a Japanese biography and Japanese/English lyrics.

Sound quality: ★★☆☆

Packaging: ★★☆☆

Barclay James Harvest Live [Connoisseur Collection VSOP CD 164]

Double album on one CD from Connoisseur, with much input from us! Basic folded insert includes everything from the original LP; well-mastered, but the original recording was not very high quality.

Sound quality: ★★

Packaging: ★★☆☆

Barclay James Harvest And Other Short Stories [EMI (Japan) TOCP-6797]

Another Japan-only release - see earlier comments.

Sound quality: ★★☆☆

Packaging: ★★☆☆

Time Honoured Ghosts [Polydor 831 543-2]

Very hissy in places, notably "Jonathan". Lyrics included in booklet.

Sound quality: ★★

Packaging: ★★☆☆

Octoberon
[Polydor 821 930-2]

A good transfer to CD, with "Ra" sounding particularly impressive. Four-page folded insert includes lyrics.

Sound quality: ★★★★★

Packaging: ★★

Gone To Earth
[Polydor 800 092-2]

This CD, together with *Turn Of The Tide* and *Berlin*, was in the launch list of titles when compact disc was first announced, back in 1983. The booklet includes lyrics, but it's impossible to recreate the beauty of the original LP artwork. One curiosity I've found is a copy where the 'label' side of the disc itself is all red: a very early test pressing, perhaps?

Sound quality: ★★★★★

Packaging: ★★★★★

Live Tapes
[Polydor 821 523-2]

Two-disc set with folded insert. When it first appeared on CD, the price was prohibitive, but it now sells for the same as a mid-price single CD.

Sound quality: ★★★★★

Packaging: ★★

XII
[Polydor 821 941-2]

Fine sound, and the six-page fold-out insert recreates the original lyric artwork quite well.

Sound quality: ★★★★★

Packaging: ★★★★★

Eyes Of The Universe
[Polydor 821 591-2]

Excellent sound, but the insert is a single folded sheet, making it very difficult to read the lyrics.

Sound quality: ★★★★★

Packaging: ★★

Turn Of The Tide
[Polydor 800 013-2]

Superb sound from a very clean digital recording, and a fairly well laid-out lyric booklet.

Sound quality: ★★★★★

Packaging: ★★★★★

Berlin - A Concert For The People
[Polydor 800 026-2]

Something of a missed opportunity here, as the CD is the 9-track version of the album - surely it would have been easy (not to mention better value), to include the extra two songs from the limited edition German 11-track? Good sound if you don't mind the overdubs, and the booklet includes lyrics.

Sound quality: ★★★★★

Packaging: ★★★★★

Ring Of Changes
[Polydor 811 638-2]

"The first simultaneous release of a digitally recorded album on CD, LP and chrome cassette", boasted the press release, and indeed it sounds superb, whilst the booklet reproduces the lyrics in a readable layout, unlike the LP!

Sound quality: ★★★★★

Packaging: ★★★★★

Victims Of Circumstance
[Polydor 817 950-2]

Another all-digital (DDD) release; folded lyric sheet with minuscule print.

Sound quality: ★★★★★

Packaging: ★★

Face To Face
[Polydor 831 483-2]

Baroque in style, with a nice warm sound and a six-page folded lyric insert. Bonus tracks "You Never Know" and "On the Wings Of Love".

Sound quality: ★★★★★

Packaging: ★★★★★

Glasnost
[Polydor 835 590-2]

Bonus songs "Turn The Key" and "He Said Love", plus lyrics.

Sound quality: ★★★★★

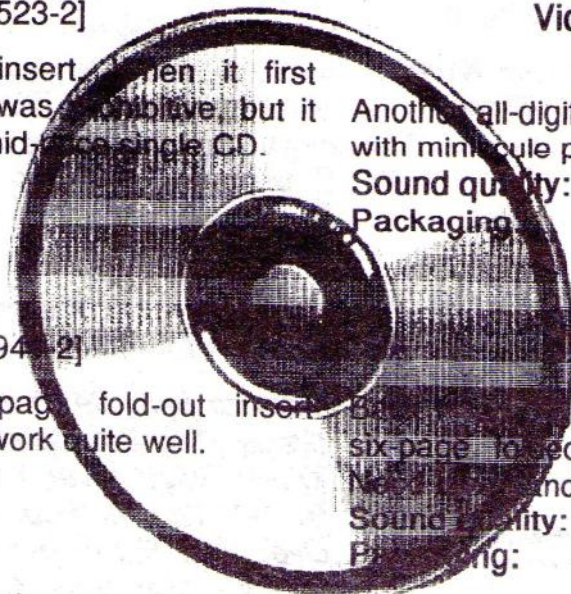
Packaging: ★★★★★

Welcome To The Show
[Polydor 841 751-2]

A fully digital recording, (the 'AAD' on the sleeve is incorrect). Excellent full-colour booklet.

Sound quality: ★★★★★

Packaging: ★★★★★



COMPILATION ALBUMS

Another Arable Parable

[EMI CDP 7 46709 2]

Song With No Meaning; Mocking Bird; Rock And Roll Woman; Galadriel; Child Of Man; She Said; Ball And Chain; Summer Soldier; Vanessa Simmons; Child Of The Universe (John Lees solo); Medicine Man (single version); Mother Dear; The Poet; After The Day

The first of the Harvest-era compilations, and a very good introduction to early BJH. Essential for the inclusion of John's solo version of "Child Of The Universe", but overall the mastering was not very carefully done. Sleeve notes by Ryszard Szafranski, now a club member.

Sound quality: ☆☆

Packaging: ☆☆☆

Mocking Bird - The Early Years

[EMI Electrola CDP 538-7 91243 2]

Mocking Bird; The Joker; Rock And Roll Woman; One Hundred Thousand Smiles Out; Thank You; Medicine Man (single version); Ursula (The Swansea Song); Song For Dying; Crazy (Over You); She Said; Galadriel

German compilation; nice track selection, but rendered largely redundant by subsequent releases. No sleeve notes or lyrics.

Sound quality: ☆☆

Packaging: ☆

The Best Of Barclay James Harvest, Vol.3

[EMI Electrola CDP 538-7 91513 2]

The Sun Will Never Shine; Someone There You Know; Little Lapwing; Song for Dying; The Poet; After The Day; Thank You; I'm Over You; Harry's Song; Ball And Chain; Delph Town Morn; Blue John's Blues

Major record companies are renowned for strange marketing decisions, but they don't come any stranger than German EMI's issue of *The Best Of, Vol.3* without releasing the first two volumes! For the completists only, now that all the material on it is available elsewhere.

Sound quality: ☆☆

Packaging: ☆

The Harvest Years

[EMI CDEN 5014 (CDS 796 3002)]

Early Morning; Mr. Sunshine; Pools Of Blue; I Can't Go On Without You; Eden Unobtainable; Brother Thrush; Poor Wages; Taking Some Time On; When The World Was Woken; Good Love Child; The Iron Maiden; Dark Now My Sky; She Said; Song For Dying; Galadriel; Mocking Bird; Vanessa Simmons; Happy Old World (quad mix); Ball And Chain (quad mix); Medicine Man; Ursula (The Swansea Song); Someone There You Know; The Poet; After The Day; I'm Over You; Child Of Man; Breathless; When The City Sleeps; Summer Soldier; One Hundred Thousand Smiles Out; Moonwater; The Joker

Double CD which was my own attempt to produce a definitive Harvest collection, including all the songs which were not available on CD, at a time when we didn't think that the original studio albums would be released on CD. A real fan club effort, with member Steve Hibbard providing the three unreleased songs from his own collection, and sleeve notes by yours truly.

Sound quality: ☆☆☆☆

Packaging: ☆☆☆☆

Twice As Much

[EMI Germany 0777 7 99479 2 8]

Mocking Bird; Delph Town Morn; Song For Dying; Ursula (The Swansea Song); Someone There You Know; Crazy (Over You); Song With No Meaning; Brother Thrush; Medicine Man; Little Lapwing; I'm Over You; Harry's Song; She Said; Child Of Man; Mother Dear; Ball And Chain; Summer Soldier; Vanessa Simmons; The Joker; The Iron Maiden; One Hundred Thousand Smiles Out; Rock And Roll Woman; Galadriel; Blue John's Blues; Early Morning; The Poet; After The Day; Thank You

Of course I'm biased, since *The Harvest Years* was my baby, and I know that some fans like this set, but I still think that its release was a completely pointless exercise: apparently random order of songs, no sleeve notes, no unreleased material and then, to add insult to injury, they "steal" a photo which we discovered in the vaults for *The Harvest Years* and use it for their front cover...

Sound quality: ☆☆☆☆

Packaging:

The Compact Story Of Barclay James Harvest
[Polydor 825 895-2]

Ring Of Changes (single edit); *Child Of The Universe*; *Jonathan*; *Suicide?*; *Berlin*; *Life Is For Living*; *Paraiso Dos Cavalos*; *Victims Of Circumstance* (single version); *I've Got A Feeling* (12" single version); *Mockingbird* (from *Berlin*); *Poor Man's Moody Blues* (live at Wembley Arena); *Hymn* (from *Berlin*)

The first CD compilation of Polydor-era BJH was aimed more at the casual buyer, but it does include several otherwise unavailable recordings, notably the live version of "Poor Man's Moody Blues" from the Wembley concert and the extended 'new' version of "I've Got A Feeling" with the saxophone parts. Likely to be deleted in the near future.

Sound quality: ☆☆☆

Packaging: ☆☆☆

Alone We Fly

[Connoisseur Collection VSOP CD 140]

Crazy City (live '74); *For No One* (live '74); *Mockingbird* (live '74); *Hymn*; *Our Kid's Kid*; *Berlin*; *Loving Is Easy*; *Love On The Line* (live *Berlin*); *Rock 'N' Roll Lady* (live *Berlin*); *Shades Of B Hill*; *Fifties Child*; *Waiting For The Right Time* (single version); *Blow Me Down*; *Sideshow*; *He Said Love* (single edit); *Guitar Blues*

I have to declare an interest here, as well, since I compiled the set and wrote the sleeve notes. The idea was to collect up as many of the unreleased single versions, B-sides etc as possible for the serious BJH CD collector, plus a few old favourites or underrated songs. I think that it was partially successful, although we were unable to use John's solo single or the Live EP version of "Medicine Man", and Polydor gave us the wrong tape of "Loving Is Easy", which I didn't hear until too late (which explains why, despite what the cover says, it is the album version on the CD). In spite of that, the CD still contains three B-sides and the two extra live tracks from the limited edition German *Berlin* album which are not available elsewhere, plus two single edits. The success of *Alone We Fly* also meant that I was able to persuade Connoisseur to release 1974's *Barclay James Harvest Live* as well, when Polydor were not prepared to risk it...

Sound quality: ☆☆☆

Packaging: ☆☆☆

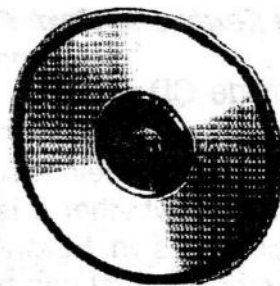
The Best Of Barclay James Harvest
[Polydor 513 587-2]

Hymn; *Loving Is Easy* (Fantasy); *Berlin*; *Child Of The Universe*; *Victims Of Circumstance*; *Poor Man's Moody Blues*; *Mockingbird* (live at Trepower Park); *Life Is For Living*; *Ring Of Changes*; *Titles*; *Welcome To The Show*; *Stand Up*; *Cheap The Bullet*; *Rock 'N' Roll Star*; *Love On The Line*

The latest compilation was aimed squarely at the Christmas market in Germany, although the track listing was changed slightly for the UK release (German and French copies had a different sleeve and included "Sip Of Wine" and "John Lennon's Guitar" instead of "Stand Up" and "Cheap The Bullet"). On its own terms, it was very successful, selling over a quarter of a million copies in Germany alone, but many felt that the inclusion of one unreleased live version ("Mockingbird") was unfair to the band's most loyal fans. We did plead for the inclusion of the single version of "Loving Is Easy", the German remix of "Panic" and the live "Medicine Man", but to no avail.

Sound quality: ☆☆☆

Packaging: ☆



SOLO ALBUM

WOOLLY WOLSTENHOLME - *Maestoso*
[SPM/World Wide Records SPM WWR CD 003]

Woolly's first solo album is the only one available on CD at the moment, although we're hoping that John's *A Major Fancy* may see the light of day before too long. *Maestoso* was the first Swallowtail venture, where we acted as agents for Woolly in dealing with German label SPM. Unfortunately, we had insufficient control over the issue, which came out with very poor packaging and minor faults in the mastering. We also feel that it has not been well marketed, and are currently planning to buy back the rights and reissue the CD ourselves, with proper sleeve notes, better sound quality and an extra track. Watch this space...

Sound quality: ☆☆☆

Packaging: ☆



UNAUTHORISED CD

Live In London 1974

[Super Golden Radio Shows SGRS 005]

Summer Soldier; Medicine Man; Crazy City; After The Day; Negative Earth; She Said; Paper Wings

This is an Italian-made CD of BJH's 1974 BBC *In Concert* broadcast, and was certainly not authorised by the band or their record company! However, it is debatable whether it is a bootleg or not, because of loopholes in European copyright laws, and there is very little that can be done about it. The CD is mastered direct from a BBC transcription disc of the show, complete with scratches, although the sound quality is very good compared with the average bootleg. Probably no more than five hundred were pressed, and it is already becoming very hard to find.

Sound quality: ☆

Packaging:



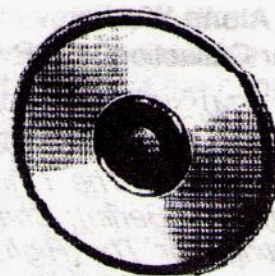
RELATED CD

MANDALABAND - The Eye Of Wendor
[RPM RPM 105]

1978 concept album written and produced by David Rohl, and featuring many well-known names, from Justin Hayward to 10cc by way of the Hallé Orchestra, plus, of course, BJH. All four members of the band at the time made instrumental contributions, and David supervised the remastering of the original tapes for this CD and approved my own sleeve notes, but not, I should add, the changed cover design! The CD also includes one side of the eponymous Mandalaband album from 1975, which did not have any BJH involvement.

Sound quality: ☆☆☆☆

Packaging: ☆☆☆



CD SINGLES

Panic/All My Life

[Polydor Germany 885 683-2]

One of BJH's most sought-after releases, since "Panic" is a radically different remix, thought by most fans to be a great improvement on the original. This German single was the band's first to be issued on CD, and is now extremely rare.

Cheap The Bullet/Shadows On The Sky/Alone In The Night (live)/Hold On (live)

Polydor UK PZCD 67 (873 637-2)]

BJH's first UK CD single is essential for the collector, as a very different early version of "Shadows On The Sky" was included by mistake! The live tracks are taken directly from the *Glasnost* album.

Welcome To The Show/If Love Is King/Alone In The Night (live)/Hold On (live)

[Polydor Germany PZCD 69 (873 683-2)]

Halfway To Freedom/African (live)/He Said Love (live)/Shadows On The Sky

[Polydor Germany 877 255-2]

John Lennon's Guitar/The Life You Lead/Medicine Man (live)/Turn The Key (live)

[Polydor Germany 877 877-2]

No unreleased material on these three German CD singles - studio tracks are the *Welcome To The Show* album versions, and live ones are taken direct from *Glasnost*.

Stand Up/Is It Really True/Stand Up (Power Version)

[Dino 9070 352]

German single from the Darwin concept album, issued under the name **The Bolland Project**. BJH appear only on the two versions of "Stand Up", both of which are different from the UK issues. The longer "Power Version" has an extra verse.

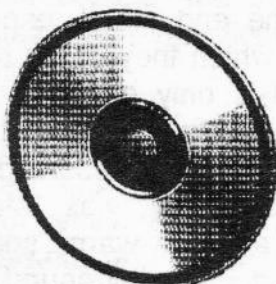
Stand Up/John Lennon's Guitar (live)/Play To The World (live)/Stand Up (extended version)

[Polydor UK PZCD 208 (865 893-2)]

Stand Up/Alone In The Night (live)/Life Is For Living (live)/Poor Man's Moody Blues (live)

[Polydor UK PZCDB 208 (865 895-2)]

Two CD singles were released in the UK, the first a limited edition of 7,000 in a large butterfly-shaped cardboard package. Both CDs contain otherwise unavailable live tracks recorded at London's Town And Country Club on 16th February, 1992.



PROMO CD SINGLE

Excerpts From WELCOME TO THE SHOW
[Polydor UK BJHCD 1 (873 441-2)]

Cheap The Bullet/Lady Macbeth/The Life You Lead/Halfway To Freedom

A limited edition of 750 copies, this promo-only CD was intended for DJs, the media and shops. It came in a CD album-size case, with a full-colour insert and notes by, you guessed it, me! The version of "Halfway To Freedom" included is actually a slightly earlier version than that on the album, with fewer vocal overdubs, but you'll need headphones and sharp ears to hear the difference. Most copies have found their way back onto the collectors' market by now, where the current going rate seems to be around £5.00 to £10.00.

Well, that brings to an end this exhaustive (!) survey of BJH's output on compact disc for the moment. Any article such as this is, of course, out-of-date almost as soon as it is printed, and as I write this, we're hoping for not only a new BJH studio album in the very near future, but also a CD issue for John's *A Major Fancy* and an improved reissue of Woolly's *Maestoso* in the next year or so. My star ratings are obviously subjective, and you may well disagree with them, but I hope that the factual information is useful, and, as ever, I would welcome any comments or questions.

Album Portfolio

"EVERYONE IS EVERYBODY ELSE"



1. *Child Of The Universe* (John Lees)
Negative Earth (Les Holroyd/Mel Pritchard)
Paper Wings (Les Holroyd/Mel Pritchard)
The Great 1974 Mining Disaster (John Lees)
2. *Crazy City* (Les Holroyd)
See Me See You (John Lees)
Poor Boy Blues (Les Holroyd)
Mill Boys (John Lees)
For No One (John Lees)

UK Release Date: 14th June 1974
UK Catalogue No.: Polydor 2383 286

RECORDING DETAILS

Recording Studios:

Recorded at Olympic Studios, London (which was owned by John Kongos, the South-African born singer-songwriter who had hit singles with "He's Gonna Step On You Again" and "Tokoloshe Man" in 1971). Mixed at Trident Studios, London.

Recording Dates:

March/April 1974

Producer:

Rodger Bain

Engineers:

Rufus Cartwright (Olympic); Ted Sharp (Trident)

SLEEVE

Photographs of the band were by Alex Agor and Art Direction by Vincent McEvoy. Issued in a single cover with no printed inner sleeve or lyrics.

Original UK copies have a matt sleeve, with the back photo in colour on a green background, whereas later pressings used first glossy card and then a black and white back for the mid-price reissue (SPELP 11, 08-1983).

RODGER BAIN

Rodger was best known for his production work on the first three albums by the archetypal heavy metal band, Black Sabbath; his speciality was certainly heavy rock, as he also produced bands such as Judas Priest and Budgie. This may have been one of the reasons why he didn't always see eye to eye with Barclay James Harvest, who were never fully satisfied with the end result, especially "Child Of The Universe", which they spent hours mixing and remixing. Woolly's only contribution to the album was also omitted from the final listing for the same reason, leaving him unrepresented as a songwriter - the song, incidentally, was "Mæstoso"! Having said that, the album's warm sound and subtle, understated production still sound superb to these ears, and at least three of the songs from it went on to become live classics.

Child Of The Universe

John's hard-hitting opener has, sad to say, lost none of its relevance in the intervening twenty-one years since it was written. Originally rejected for BJH, the song was first recorded for John's solo album, *A Major Fancy* (made in 1972 but only released in 1977) before the band decided to include it on this album. It was recorded and remixed several times, and BJH were never really happy with the results, but 'live' it worked brilliantly, and it has been a live favourite ever since.

Negative Earth

I personally rate "Negative Earth" as one of BJH's most underrated songs: Les based the song on the near-disastrous Apollo 13 space mission in April 1970, when an explosion forced the astronauts to use the lunar module *Aquarius* as a "liferaft" to return to Earth. The song captures the isolation of the astronauts with understatement and a superbly evocative melody. Mel made a rare foray into lyric-writing, and come up with the superb lines beginning "here in syncopated time". More, please!

Paper Wings

Another Holroyd/Pritchard collaboration, with Mel again helping out with the lyrics. Part of the inspiration came from a visit to Paris and a trip up the Eiffel Tower, where they saw a plaque in memory of someone who had fallen to their death from the tower - "a broken man without a dream".

The Great 1974 Mining Disaster

In some ways, this song was a forerunner of "Poor Man's Moody Blues", in that it was written by deconstructing a well-known song by another band, then rebuilding it with new lyrics. In this case, the original song was the Bee Gees' "New York Mining Disaster 1941"; which John adapted to comment on the 1974 UK miners' strike that finally brought down the Conservative government. Subtle alterations to the original lyrics such as changing "don't go talking too loud, you'll cause a landslide" to "all you have to do is smile to cause a landslide" were combined with contemporary political and musical references to people such as "a sailor oh so gay" (Prime Minister Ted Heath), "Mister Groan" (miners' leader Joe Gormley) and songs by David Bowie ("The Man Who Sold The World" and "Space Oddity" about "a major out in space").

Crazy City

Side Two kicked off with yet another live classic, this time from Les Holroyd's pen. The excellent three-part harmonies in the middle reveal a taste for the vocal talents of Crosby, Stills, Nash and Young (and why not?!). Apparently written about London, although it could equally apply to the frenetic pace of life in any big city.

See Me See You

The word-play in the lyrics of "See Me See You" lifts it out of the ordinary run of love songs, and John couldn't resist one of his periodic references to The Beatles in the "Hey Jude" at the end of the chorus.

Poor Boy Blues

Having very similar subject matter, this song and "Mill Boys" are woven together musically, too. The verse of "Mill Boys" is used as an instrumental middle eight in "Poor Boy Blues", and the chorus from "Poor Boy Blues" becomes the instrumental middle eight in "Mill Boys". The whole section is topped and tailed by Les's virtually *a capella* intro and 'outro', which dovetails nicely without a gap into "For No One". The country-ish feel of this song is something that Les is on record as saying that he wanted to explore in a solo album that was planned for the early seventies but never recorded; perhaps "Poor Boy Blues" is a taster of how that album might have sounded.

Mill Boys

John wrote this song specifically about the Lancashire cotton mills, and therefore includes very local references to such places as Tangle Hills ("Tangle 'ills" in the local dialect) and Shaw Road, a street in Oldham.

For No One

A classic anti-war song brings us neatly back to the opening theme of the album. The live version, as captured on *Barclay James Harvest Live* from later that same year, was even more powerful, with a big build up to the exquisite ending which is, unfortunately, missing from the studio version. Still, a great way to end a fine album, which has a very special place in many fans' affections.

Tell Me The Answer

Have they ever attempted, or was there ever any possibility of BJH playing "May Day" live?

No; even on the 1976 tour to promote *Octoberon*, "May Day" was not in the live set: the choral arrangement at the end would have been impossible to reproduce live without massed choirs or the use of backing tapes, added to which their 1975 live shows had been criticised by the press for including too much new material, and the band played only three new songs in 1976.

Was *Berlin* ever shown in cinemas? I ask this because on the sleeve it says "forthcoming BJH film".

Yes, the film was premiered at the Berlin Film Festival in February 1982, before going on general release as a supporting film in Germany. There were also free screenings (in conjunction with the Daily Mirror Pop Club!) at seven cinemas around Britain on July 18th, 1982 and it was then broadcast by the BBC three days later.

I have recently acquired a German (?) single by a group called The Frank Farian Corporation titled "Mother And Child Reunion", which features John and Les on backing vocals. I was told it was a charity 'Band Aid' type recording - do you know the history behind this disc?

Yes, this cover version of the Paul Simon song was a charity record in aid of famine relief in Africa. "Mother And Child Reunion" was issued in 1985 in Germany and Spain on the Hansa label in 7" and 12" formats, and also featured two members of Boney M, amongst others. I'll now prove that there is a connection between BJH and Rolf Harris!!! The man behind the recording was Frank Farian, best known as producer of Boney M and Milli Vanilli. BJH got to know him when they recorded *Ring Of Changes* at Farian's Far Studios in Frankfurt. In 1985, Farian used the name The Far Corporation for a new band of session musicians, who scored a hit with a cover version of Led Zeppelin's "Stairway To Heaven", and - you guessed it - the same song has just been a hit for Rolf Harris...

[Questions submitted by D.J.King, Damian Hardman and Lawrence Himelfield]

Were "When The City Sleeps" and "Breathless" written for the band, or were they cover versions?

Neither! The 'writers' credited for "Breathless" (Terry Bull) and "When The City Sleeps" (Lester Forest) were actually BJH themselves under jokey pseudonyms, which are awful puns - check out 101 Things... on the next page for the sordid details!!

I know that a video was shot for "Cheap The Bullet", but have the band ever made any more videos? If so, can't these be released on video?

BJH have made several promo videos for individual songs down the years; apart from "Cheap The Bullet", video clips were shot for "He Said Love", "Victims Of Circumstance", "Just A Day Away", "Life Is For Living" and "Love On The Line", plus, I'm told, several songs from the *Time Honoured Ghosts* album, although I've never seen those. It must be said that "Cheap The Bullet" is far and away the best (and most expensive!), and the "Victims" one, in particular, is embarrassingly awful. However, a compilation would certainly be very welcome, particularly if it could also include TV appearances from various stages of the band's career, from "Early Morning" to "Stand Up". A future article in NL will cover this area in greater detail, but the bad news is that we know of no plans at present for Polydor (or any other company) to issue such a video.

Have BJH ever been on the *In Concert* series on Radio One? An hour long live recording would certainly raise the band's profile.

Yes, they have appeared on the programme three times: in 1971, 1972 and 1974 (for more information see NL18, page 11). Whilst it would be great for them to make another appearance, TV broadcasts of concert videos are seen as more useful these days for promotion, and, of course, the London Town & Country Club show on the 1992 tour was recorded by Central TV, one of the BBC's main rivals! If the offer is right, the band and their management never refuse media exposure. If they don't appear on a particular programme, it's either because the terms and conditions are not acceptable, or because they haven't been asked!

I Remember It Well..

Club members recall how they were first introduced to the music of BJH

IT WAS THE GOOD YEAR OF 1968. I was at school in the north of England and I tended to buy records by the likes of Cliff Richard, Gene Pitney, Cat Stevens and (I blush to tell it) The Monkees. Well, I was young. You were nobody unless you had your faithful tranny with you and mine was always tuned into Radio One. I shall never forget hearing "Early Morning" on John Peel's show. I thought it was superb and it definitely opened up new vistas for me. I must admit that I didn't actually buy it - wish now I had.

Just as the "summer of love" was gaining momentum the Powell family moved to Singapore (my father was in the RAF). You must remember that the world then was not the global village which it is now. We are talking pre-fax days and communication could be slow. I used to listen to BFBS and one day a DJ played "Mother Dear" which I was thrilled to hear. I had remembered all of "Early Morning" and could hum it to myself, but apart from that I had no news of BJH for two and a half years. I used to thumb through record racks but I don't remember EMI (South East Asia) releasing anything by this group about whom I wanted to know more. For the want of something better to do, I got heavily into the music of the Moody Blues, as many an IBJHFC member has done.

January 1971 saw me back in the UK (or Civilisation as I called it). I made up for lost time by buying *Early Morning Onwards* which left me speechless with its overpowering majesty and beauty. I maintain that that album is homogenous in content and logical in running order. Pocket money did not stretch to getting the whole back catalogue then.

I was still fond of the radio and remember "Hymn" being played (those were the days). I was astounded, I knew it was by that group I loved and it had special significance for me as I had just been confirmed; all heady stuff working on a young woman's psyche.

First job meant more disposable income and catching up on the albums one had missed. In my case, second job took me to Brussels, that was 1978 and the air here must agree with me because I've stayed! On the third anniversary of upping sticks and coming to the Continent I saw my first BJH concert here at Forest National. I can definitely say that I was not disappointed - no way! And it's been marvellous ever since listening to new albums and catching the band in concert. I'm well and truly hooked now. I must say that after my "wilderness" years in Singapore, I try to put myself in the position of the American members of IBJHFC, never to have seen the guys perform live. I can feel for them, and I would love to see the situation rectified. Enter fairy godmother stage right with a magic wand?

Claire Powell

101 Things You Never Knew About Barclay James Harvest

#5: Most BJH fans know that the pseudonym *Bombadil*, which the band appropriated for 1972's "Breathless" single, was taken from the name of the character Tom Bombadil who appears in Tolkien's classic *Lord Of The Rings*. However, not a lot of people know where the songwriters' "names" come from, so here's a couple of clues: the B-side was written and performed entirely by Woolly, who, on his trips down to London, regularly passed by the M1 motorway service station at Leicester Forest. Nobody will admit to writing the A-side, which may well have been composed in the studio, but it has, on occasion, been described as "terrible"....

Feedback

Your Letters To The Editor



Another Short Story...

In reply to Dominic Scott's letter in Feedback NL20, concerning my sleeve-note diagnosis of *...Other Short Stories*, I would like to begin by stating that my motivation on this project was not to upset Dominic or any other BJH fans, for whom this compilation was intended! After being approached to work with Paul Cox in putting together *...Parable*, the constraints of space restricting me meant that I was not able to construct a detailed 'thesis' around each album, only a brief overview that contained the three key statements, of which two, which happened to be criticisms, caused Dominic to be upset. These were:

- (i)... the overall production suffered from a murky, shallow depth.
- (ii)... no memorable melodies were to be found.

To the former point, I would offer the comparison on *Barclay James Harvest* and *Once Again* of the time-tested expertise, experience and clarity of Norman Smith's production technique (especially in the field of 'orchestral' recording) to the collaboration of Wally Waller and production 'debutantes' BJH on *Other Short Stories*. Unfortunately, I was not blessed with foresight and was not offered the luxury of hearing it in a deluxe, digitally re-mastered format. Only humbly possessing an original vinyl copy at the time. So, bearing this in mind, I would defy anybody not to notice the difference (especially on 'Medicine Man') in the technical standard and therefore would still consider this point valid.

As to the latter point, I will admit it could be interpreted as an opinion based on personal preference, but I would like to reassure my critics that even though this could have been the case, I did attempt to concentrate my efforts in trying to maintain a high degree of objectivity. I hope that BJH fans will agree that objectivity must reserve a place within total appreciation. On this question of objectivity, the basic foundation lay on my analysis

of the four albums as whole entities, calculating and comparing the ratio of 'stand-out' tracks per album 'Stand-out' being defined by researching into the general consensus of BJH fans revealed through:

- live audience reactions (never once missing a tour since '74)
- set-list patterns
- poll results
- back issues of N.Lep
- album reviews
- band interviews and comments
- consultation with a cross-section of BJH fans that I know personally.

Therefore the opinions of the 'many' outweigh those of the 'few' even though they may be valid. This I'm sure will appear to be an unintended, misunderstood, provocative statement. Nevertheless, I will acquiesce that in the final analysis, the word "no" could have been replaced with the word "few". We are all but human, and we are all prone to errors of judgement.

To conclude, I acknowledge that there are many amongst the fans who, if given the opportunity, would've done equal, if not better, justice to the project, but I was honoured to accept the job and all I can truthfully say is, "I TRIED MY BEST!", and heartfelt apologies to anyone else it may have upset, for that most definitely was not my intention. HERE'S TO THE NEXT 25 YEARS, AMEN!!

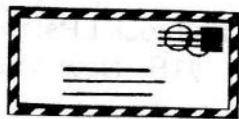
RYSZARD SZAFRANSKI



In the last NL, I read that some members would like to have some items of personal information about the band included in future issues. I don't agree. I like the band for the quality of their music. I feel that this is the one thing which unites all members of the club. So stick to the music as other matters could become divisive.

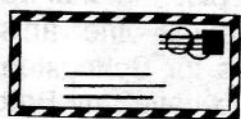
MIKE MULLER

Feedback



I totally agree with Andreas Kubik's views on BJH fans' desire to see the band better known. It may be selfish, but I like the fact that BJH aren't well-known - I feel part of a musical and social elite who put true talent much higher than trends in their record-buying priorities. As long as the band continue as they have done, I'll be happy.

RALPH TONGE



The poll results make interesting reading - I'm glad to see that my four favourite BJH albums (*Everyone*, *THG*, *Octoberon* and *Once Again*) all gained places in the chart; maybe though it's too much to hope that the new album will show a return to this type of style! I suppose that the only way to go is forwards and I can easily understand why *Welcome* is so popular - tracks like "Lady Macbeth" and "If Love Is King" are classics. Am I the only BJH fan who thinks "Hymn" is way down the list of the best BJH songs? However much I like the lyrics, the tune itself does absolutely nothing to me. Anyway, that's just my opinion. I'm not actually the best judge of BJH songs live as I have yet to see them in concert! I just couldn't manage to get to see them during either of the tours that I've known about. However, the news that a tour is planned for later this year is music (!) to my ears and this time... I WILL SEE THEM IF I HAVE TO WALK ALL THE WAY TO LONDON!!

About the covers debate that is going on at the moment - I would be delighted to hear BJH interpretations of some of their personal favourite songs. I really can't see why this should be frowned upon by anyone - the example of "Stand Up" doesn't count as that was written specially for them. There are hundreds of wonderful songs which would benefit from the BJH treatment - I would love to hear them do "Sounds Of Silence", for instance. I think that this is one area with which us fans should have nothing to do at all - let the lads play what they want! (As long as they don't touch "Stairway To Heaven"!!).

ALISTER HILL

Turn It Up!

REVIEW

VARIOUS ARTISTS:

Rime Of The Ancient Sampler [Voiceprint]

The mellotron evokes fond memories in admirers of late sixties and early seventies "progressive" rock. It was a forerunner of the synthesizers and Fairlights which are now so prevalent, and achieved its distinctive sound by the simple if unwieldy expedient of using a spool of tape for each note of every "voice" it could produce! The resulting monstrous keyboard instrument literally weighed a ton, and was temperamental to the point of needing fan heaters on stage to prevent it going out of tune, but also generated some wonderful sounds for classic songs by the likes of The Beatles, King Crimson, Traffic, The Moody Blues, Simon Dupree And The Big Sound and, of course, Barclay James Harvest.

This CD-only release is the brainchild of Martin Smith, whose love of the mellotron led him to track down some of the original instruments and the people who played them, and he's put together a collection of old and new pieces in an attempt to demonstrate the versatility of "the mighty 'tron".

Woolly Wolstenholme's "Deceivers All" is the only non-instrumental track here, and is far and away the best thing on the album. Originally issued on Swallowtail's *Too Late...* limited edition cassette, the recording has benefitted from studio processing using the CEDAR system to remove hiss and various other 'tweaks'. The song itself is a classic piece of grandiose rock, worthy of BJH at their best, but sits a little uneasily amid the instrumental pieces which make up the rest of the album.

Elsewhere, contributors include Mike Pinder and Patrick Moraz (but not together!), Bill Nelson of Be Bop Deluxe fame, Blue Weaver (Amen Corner and The Strawbs), Martin Smith himself and many others. Overall, an interesting tribute to a fascinating instrument, and worth the price of admission for Woolly's song alone!

Keith Domone

Marketplace

I WOULD LIKE to write to other fans of BJH from any country. I am a 29-year old student from London. Please contact:

NICOLA OVERINGTON, 78 Alma Road, Ponders End, Enfield, Middlesex EN3 4UQ

FOR SALE OR SWAP:- Bombadil 7" promo (HAR 5095); Greek copy of *Octoberon* and *Picnic - A Breath Of Fresh Air* - offers to:

PETER BROOKS, 119 Fleetwood Road North, Thornton-Cleveleys, Lancashire, FY5 4BZ

FOR SALE: BJH CDs *Once Again* (538 7912 522), *The Best Of, Vol.3* (7915 132) and *Mockingbird - The Early Years* (538-7912 432), EMI Electrola issues. £8 each or £20 for the lot. P & P included. Contact:

RICHARD KIERTON, 43 Nunsfield Drive, Alvaston, Derby DE2 0GH

SPARES AVAILABLE: BJH:- *Best Of, Vol.3* (new CD); *Once Again* (new Japanese CD); *Other Short Stories* (new Japanese CD); *The Best Of* (new German CD); Victims Of Circumstance video. **Pink Floyd:-** "Learning To Fly" CD; *European Tour 1989* promo CD; *Shine On* promo CD; *A CD Full Of Secrets*. I am looking for BJH CD single "Panic" and *Live In London 1974* CD. Please contact:

GORDON GEDDES, 6d Parkhead Lane, Airdrie, ML6 6NB, SCOTLAND

WANTED: radio broadcasts etc. from Kansas, Pavlov's Dog, Rush, Druid, Eloy, Wishbone Ash, Renaissance, Illusion, Nektar, Curved Air. Also ELP Radio 2 concert from last year. Contact:

STEVE GIBBONS, 16 Corden Avenue, Mickleover, Derby DE3 5AP

SPARES AVAILABLE FOR SWAP: many UK and German singles and albums. We're looking for releases from other countries; write for lists to:

KEITH & MONIKA, 117 De Havilland Close, Yeading, Northolt, Middlesex UB5 6RZ

WANTED: John Lees' solo album, *A Major Fancy* (Harvest SHSM 2018, 1977). Please write to:

JACQUES LACOMARE, 14 Bis rue de Cambrai, 75019 Paris, FRANCE

SEND FOR LIST of progressive and rock LPs:

LYELL LOYD, 88 Bleecker St. #1R, New York, NY 10012, U.S.A

BJH RARITIES: I have a lot of these and will swap/trade for Bruce Springsteen foreign/promo releases. I will also photocopy any FOBHJ newsletters or NL not available from the club. I also have material by Nils Lofgren, Southside Johnny, Little Steven, Clarence Clemons and other Jersey artists; also Moody Blues rarities plus material from others in 1993 readers' poll 'favourite other artists Top 20' available as trade/swaps for Springsteen. Worldwide IBJHFC members who have any Bruce items please send for my wants lists and BJH lists.

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

WHAT ABOUT A PAINTING OF BJH?

BJH fan sells:

- ☐ Paintings
- ☐ Drawings
- ☐ Sketches - in -
- ☐ Acrylics
- ☐ Pencil
- ☐ Chinese ink.

For more info contact:

EVELYN KRAUSE, Im Hölzli 33, CH-9000 St.Gallen, SWITZERLAND

OFFERS INVITED for autographed postcards from the 1992 tour. Contact:

TIM JONES, 26 High Park, Gwernaffield, Mold, Clwyd CH7 5EE

BELATED CONGRATULATIONS to club member Motoko Suzuki, who got married on February 6th. With all best wishes to both of you for your future happiness, from Gary Faulkner (*and, of course, from everyone here - Keith*)

CONGRATULATIONS, TOO, to Petra and Markus Kochniss, whose baby boy Lukas was born on February 22nd, 1993



TAKING ME HIGHER

Words & Music by
LES HOLROYD

Slowly

F C F C E7

Used to be a dream-er But you know I've found a

Am Em

better way. — You, —

F C/G F C/G E7/G#

you thought I was a los-er But you proved me wrong. —

C/E F C/G D/F# C/E F C/G D/A

You're tak-ing me so — much high-er, You're tak-ing me so — much high-er.

Eb/Bb Dm/A F/A C/G
 Ooh, ooh, — High - er and high - er —

Eb/Bb Dm/A C/E C/G E/G#
 Ooh, ooh, — Girl, you're tak-ing me so — much high — er,

C/E F C/G D/A Ab Eb6/G Fm7 Eb/G Ab Eb/G
 You're tak-ing me so — much high — er.

Fm7 Eb/G Ab Eb/Bb F/A Eb/G Ab
 You're tak-ing me so — much high — er, You're tak-ing me so —

Eb/Bb F7/C Ab Eb/G Fm Eb/G Ab Eb/G Fm Eb/G
 — much high — er.

Repeat till fade



