

Nova Lepidoptera



Magazine Of The International Barclay James Harvest Fan Club



Number 24

March 1994

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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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WHERE DO WE GO?

1994 Plans: No Decision Yet

AS THIS ISSUE OF NL went to press, the band's plans in the wake of last year's cancelled tour had still not been finalised. A meeting to discuss the matter was imminent, and if any important news emerges after we go to press, we will keep you informed. Speaking exclusively to NL recently, John Lees explained that the poor ticket sales and the disappointing response to *Caught In The Light* (the most up-to-date German sales figure I've been able to obtain was a mere 37,000 copies) had forced the band to re-think all their future plans; John's own view is that BJH should take a sabbatical in the hope that the situation will improve at some point and enable them to pick up where they left off. [NL Interview, page 8.]

Misgivings

John said that he had had misgivings about both the June open-air shows in Germany and the autumn tour, but that the German promoter had been very enthusiastic about the commercial prospects.

Some of you cast doubts on the effect of the recession on the music industry, citing other artists whose tours had been a success. Without wishing to make excuses or to prolong the post-mortem unduly, I should say that there is some evidence that BJH are not the only act suffering: Uriah Heep were recently forced to cancel a UK tour, whilst in Germany concerts by James Brown, Matthias Reim (a very popular German-language MOR singer) and Shaggy were also axed.

Finally, and even more bizarrely, fans with tickets for live shows by Rick Wakeman found themselves watching Wakeman performing for a mere thirty minutes as warm-up to ex-Marillion singer Fish. Apparently, having managed to sell only a paltry number of tickets for the keyboard wizard's shows, the promoter thought that it would be a great idea to combine the two tours! He did have more luck with another recent show, where, apparently, there were twice as many people in the hall as permitted by fire regulations, and was quoted in magazine *ME/Sounds* as saying "I don't care so long as I can make a profit for once". Coincidentally, the promoter in both cases was Rainer Hänsel...

Illness

Some fans were told by venue box offices or the promoter's staff that the reason for the cancellation was that Mel had been taken ill with influenza. This story was used simply because, perhaps understandably, the people concerned were too embarrassed to reveal the real reason, and the band were unaware of the excuse that was being promulgated in their name.

NL Comment

In my view, *Caught In The Light* is a good album: not the band's best, perhaps, but it still puts most other artists in the shade. Unfortunately, Polydor's failure to get behind the album and a lack of co-operation between record company and promoter Rainer Hänsel has led to a situation where both album and concert ticket sales in the last year have been embarrassingly low. Now BJH find themselves in a very difficult situation with both fans and record company, and there is no consensus within the band as to the best way to proceed. I cannot predict what decisions will be reached, but whilst they can still produce music of such quality, I hope that John and Les will find a way to continue to write and record the kind of songs which have given us all so much pleasure in the past.

Keith Domone

Nova News... Nova News...



No Club CD

Many members have written to ask about progress on the club 'rarities' CD or to suggest tracks for inclusion.

Unfortunately, Les has expressed reservations about the idea - he was concerned that the German record company might be upset if Polydor material were licensed to us, and he felt that, even if the CD went ahead, it should not include any of Woolly's songs. He also questioned whether it was appropriate for fan clubs to get involved in such projects, as he doesn't know of any others that do. I'm sorry to disappoint club members, but naturally we will respect his wishes and the idea has been abandoned.

All may not be lost, however, as we are told that the long-mooted "Best Of BJH, Vol.2" from Polydor Germany could be released this year, and we have again requested the inclusion of some rare tracks which club members have asked about. For the record, then, the most requested BJH tracks which have not appeared on CD before include:

"Medicine Man" (Live EP recording); "The World Goes On" and "Hymn For The Children" (live cuts from 1976 which were mixed for *Live Tapes* but never used); "Loving Is Easy" (single version with altered lyrics); "Mæstoso" (the original BJH recording from 1974); "Victims Of Circumstance" (instrumental); "Forever Yesterday" (full-length version with guitar solo) and any unreleased live tracks from either of the Berlin open-air concerts, Wembley 1984 or the Town & Country Club 1992.

Perhaps some of these, at least, will appear on the Polydor CD, if and when it appears - as ever, we'll keep you informed.

In the meantime, we'll keep trying to get a CD release for John's *A Major Fancy*, and Woolly's *Songs From The Black Box* is imminent (see separate story opposite), so there are still one or two releases for the dedicated BJH fan to look forward to!

Woolly's Special Box

Woolly Wolstenholme's *Songs From the Black Box* CD is due out very soon, and IBJHFC members will have the chance to buy a very special version from Swallowtail which will not be available in the shops. A strictly limited edition of three hundred and fifty copies will be issued as a boxed set (black, of course!), individually autographed by Woolly and containing extra photographs and biographical information, as well as the normal disc and CD booklet with comprehensive sleeve notes and full lyrics. Running order for the CD is as follows:

- Has To Be A Reason¹
- Down The Line¹
- All Get Burned¹
- Too Much, Too Loud, Too Late¹
- Even The Night²
- Deceivers All¹
- The Will To Fly²
- Sunday Bells²
- Open²
- Sail Away³
- Quiet Islands³
- A Prospect Of Whitby³
- Lives On The Line³
- Patriots³
- Gates Of Heaven (14/18)³
- American Excess³
- Mæstoso - A Hymn In the Roof Of The World³
- Waveform³

¹ = First appearance on CD (only issued before on Swallowtail's now-deleted cassette, *Too Late...*). Two of the songs, "Has To Be A Reason" and "Too Much, Too Loud, Too Late" are different mixes from the tape. (1979-1981 recordings)

² = Previously unreleased 1980-81 recordings

³ = The 1980 *Mæstoso* album in its entirety, remastered from the original tapes

Swallowtail will also be able to supply standard copies of the CD at a discount price - for details of prices and how to order, see the enclosed Swallowtail Mail Order form.

Nova News... Nova News...



Club Subscriptions

I'm sorry to say that increases in our printing and postage costs have forced us to put up club membership fees, which have been frozen for two years (the last increase was in March 1992). With immediate effect, one year's membership of IBJHFC will cost £8.00 for members in the UK, £10.00 in Europe and £12.00 for the rest of the world. Existing members receive a renewal slip with the fourth issue of their subscription, as I'm afraid that it's not economic for us to send out separate reminder letters. Please check inside both the magazine and the envelope!

The good news is that we've managed to hold the prices of both club merchandise and Swallowtail's CD and cassette mail-order service. Look out, too, for some special bargain offers soon.



Poll Time

Yes, it's that time again! At the front of this issue you should find a poll form asking for your votes on favourite BJH songs etc. Please take the time to fill this in and return it, as we want to make this year's poll the most comprehensive and representative yet. As an added incentive, we're offering some great prizes to the first five lucky entrants pulled out of the hat; to coincide with our exclusive interview with John, the first prize will be an autographed copy of his very rare and long-deleted solo album, *A Major Fancy*. Other prizes will include more signed items such as an unusual German-made 12" copy of "Cheap The Bullet" (which was never officially released in Germany), exclusive photographs etc.

Full results of the poll will be published in the next issue of NL, number 25, which is due out at the end of May.

Christmas Cards

Many thanks to everyone who sent us Christmas cards, which, as ever, were much appreciated. As luck would have it, all of us went down with assorted colds and 'flu in the run up to Christmas, so apologies to anyone who didn't get replies to their letters as quickly as usual. Service should now be back to normal.

...Other Short Stories...

...Personalised car-registrations have become something of a craze in Britain in recent years, with particularly unusual, apposite or desirable numbers commanding high prices. A recent issue of *The Sunday Times* carried an advertisement offering many such numbers for sale, including the ultimate for the Barclays fan (or band member!), BJH 1. The price? A snip at a mere £14,000...

...Good news for *lepidoptera* lovers - Monika has identified the "Stand Up" butterfly! [*Tell Me The Answer*, NL23]. It's *Lymnas chrysippus*, otherwise known as the Plain Tiger, or the Lesser Wanderer in Australia, where it is, apparently, quite common. Now it's someone else's turn to find which one is on *Turn Of The Tide*...



Something In The Air?

It must be springtime, as I'm pleased to report that there will be not one but two weddings this year involving fan club personnel! Firstly, Madge will be marrying Andy Liles soon in London, so our warmest congratulations to them. Then, on June 25th in Berlin, Keith and Monika will be tying the knot - BJH and the fan club have got a lot to answer for...

Farmer spots solo secret of Archers' cow

by NICHOLAS HELLEN
Media Correspondent

THE ARCHERS has revealed its most closely kept secret — Ambridge has only one cow.

"The everyday story of country folk" has long prided itself on its faithful portrayal of every detail of country life.

But one listener, Welsh farmer Jill Wolstenholme, became suspicious about the quality of the Archers' herds when she noticed something strangely repetitive about the background "moos".

Why was it that the beef cattle on Brian Aldridge's Home Farm sounded the same as Tony and Pat Archer's milkers?

"The cow sounded like one of our own, which we call Ginger," she said. "But it was always the same one."

Today the makers of the Radio 4 soap admitted that one solitary beast does have to move around all four farms, feebly repeating its limited repertoire of "moos". Assistant producer



Tim Coleman tried to put a brave face on the disclosure, which comes days after Charlotte Martin, who plays Susan Carter, uttered the show's first recorded swear word.

"I'm going to the Royal Agricultural Society of England in Stoneleigh as soon as possible to record some more bellows," he said. "We do need different breeds, and different ages." But Mrs

Wolstenholme, 37, warned that other animals were also sounding rather suspicious.

"Just the other day we heard what was supposed to be a Welsh ewe lamb, on Tony and Pat's farm," she said.

"But it was certainly no lamb — it was much too old. I have noticed there is less and less to do with agricultural matters than there used be."

[*London Evening Standard*, 26-11-93]. So that's what Jill and Woolly are up to these days! Ironically, Jill's tongue-in-cheek letter to the *Radio Times* made the front pages of national newspapers. No chance of such publicity for their real concern over animal welfare, though — or for BJH, come to that...

The NL Interview:



A cancelled tour; sales figures for *Caught In The Light* best described as "disappointing"; what does the future hold for Barclay James Harvest?

John Lees spoke exclusively to NL in one of the most frank and outspoken band interviews of recent years:

NL: What did you think of the way that *Caught In the Light* turned out in the end?

J: I can only really speak for myself; I was pleased with the songs I'd provided. Some of them had been written over a period of time, some instantaneously. "Mockingbird II" for instance was something I'd played around with and deliberated over for quite some time, though in retrospect my reservations turned out to be unfounded and the subject every bit as valid as anything else I'd written. As for the album, I have to admit to disappointment. When we started recording, I'd visions of us getting back to the old days when we worked together as a group on arrangements and put our own style and instrumentation on each others' songs and, most important to my mind, the rich vocal harmonies which were such a distinctive feature of our early records. These qualities I've always personally thought were the common thread that made my own songs, the songs of Les and in times past Woolly's songs so complimentary to each other. What made us a band. What gave us the BJH sound. This isn't a problem that's suddenly appeared, in fact the reintroduction of Martin as co-producer was an attempt to try and reverse the situation. Unfortunately it was not to be, and the amount of creative input on each others' songs continues to decrease on each new album. I think that this is one of the reasons for the group's declining fortunes.

John Lees:

"I had visions of us getting back to the old days when we worked together as a group"

JOHN LEES

NL: Several people have said that some of the tracks sound as though there's no real drums or bass on them. Is that true?

J: Some tracks have synth bass on them, some tracks bass guitar reinforced by synth bass. Some have sampled bass guitar but most have real bass guitar. Just going off track splits, on the last album seven songs featured bass guitar, five synth bass. As far as drums are concerned, the technique used was a MIDI kit playing into a computer.

NL: And the computer then reproduced it?

J: Yeah. The thing about recording with the computer and with synthesis is that you've always got to have a time track and so if you have live drums playing to that time track, it's not going to be smack on, it's not going to be right. A lot of people sacrificed the drum kit for drum machines which will always be in time; what we did with this was to take a MIDI kit which was producing MIDI information, get Mel to play that to the sequencer or the guitar parts or whatever it was to a time track in the computer. Then we could keep everything, every fill, everything he'd done and just press a button - bonk! - and bring it all into time. So you've got the accuracy, plus you've got the feel of a real drummer playing his parts, not something that you've made up.

NL: Maybe it was the accuracy that made people think it wasn't real - I think that accuracy can actually take some of the feel out.

J: Well, yeah, it can, but then you have certain things that can put it back in again. You can introduce feel; once it's in that situation in the domain of the computer you can reintroduce it in the form of iteration or a slight change in tempo, so that the whole thing breathes in a real way. Like I said, the band isn't recording like a band, it's recording as a bunch of individuals going in and doing their own things and using, say, Mel to do this and Les coming in and doing the bass on his own and things like this. It's just not a group, so the

only way you can work in that situation is to do it on a computer - it's the only way you can do it.

NL: Were you disappointed with the way the album sold?

J: Disappointed, but not surprised.

NL: Why?

J: Well, if you don't have a good time doing something, then it's gonna sound like that in the music, and to me it doesn't sound like people getting off on what they're doing; that's something you can't fake.

NL: Could the disappointing sales performance of the album be one of the reasons why tour tickets didn't sell?

J: The performance of the album and the tour sales, well, I suppose you could put them down to the recession. There's certainly a lot of recessionary things going on in Europe. My personal theory goes back to what I said earlier about the loss of creative input by everyone on all the songs - "The BJH Sound". Over the years it's resulted in an ever-widening difference in mine and Les's style of music. Had any one of those styles been hugely successful, we would not be where we are today and that style would be predominant. As it is, looking back, the most successful products were ones with maximum group involvement. Nowhere is this more apparent than in albums of live performance. Add to this the TV shows we've done: TV shows that were just not the kind of show that this band should have been doing. We had street credibility, our popularity was based on word of mouth, on live shows and good performances, and then all of a sudden you see a band that you think is an underground band, a real cool band to be a fan of, on some show that's the equivalent of "Saturday Night At the London Palladium" or "The Paul Daniels Show" or something like that. It was just absolutely the wrong way to go. It's OK now

The NL Interview:

"the credibility of the band itself has been compromised"

with hindsight to say that, but the advice should have been there to say "well, no, that is definitely the type of TV show you shouldn't be doing, whereas people were saying "Any type of TV show is good coverage, because people go out and buy records." - they don't! We've just done two or three major TV shows according to the German record company where there were eight million viewers and it's not done anything - it's sold no albums, no records, because the type of people that you're playing to are not the type of people that bought Barclays albums!

NL: In the light of the tour being postponed, what are the band's immediate plans?

J: What the rest of the band's immediate plans are, I don't know. As I've explained, my feelings are that the credibility of the band itself has been compromised over the years, interest in the band has waned and with the recession it's made it impossible at this particular moment in time to go on. This is only my opinion - other people may feel differently. My advice would be, rather than say farewell or do do any farewell tours or split up or anything like that, we should just stop, find our own space, go back on our own and just take time out from the whole thing, from the music business, from everything. Rather than finish it or just split up, just stop, and if in two or three years time down the road things improve, the credibility of the band and its music is once again in demand, then everybody could get back together and discuss the possibilities of re-instituting it. At this particular moment in time I can't see the point in going on, because I don't want to see the band devalued any more than it is at present. My own immediate plans are to continue writing songs and to continue working for my wife's property development company.

NL: So can we assume, then, that there won't be a Barclay James Harvest tour next year?

J: Yeah, I don't think there will be, or an album - not with my involvement.

NL: I know that it's water under the bridge now, but why were no concerts planned for the UK on this last European Tour?

J: It was never considered; I don't even know whether a promoter was approached. I would think not, because people in the band didn't want to play England anyway, so if people in the band don't want to do it then I can't see that it's gonna happen.

NL: Would you personally have liked to do some more gigs in the UK?

J: Oh, yeah. The last tour we did, I thoroughly enjoyed, it was really good. It was real nostalgia, and no matter what anybody says, I thought that in the environment as it was, the tour did really well. It didn't break any records, but the band went down really well. I thought it was really good.

NL: Was it financially a success?

J: Haven't a clue. I can't see it not being; I don't think anybody lost any money on it, no way.

NL: Back to the latest album - what's your favourite song on it?

J: I like "Denshaw Bill", as one of my mates calls it! He actually says, "Give me a cup of that silly tea you make and play me that "Denshaw Bill"!! I think that is my favourite.

NL: That was the fans' favourite, as well.

J: That track was written for *Victims Of Circumstance*, or it might have even been before

JOHN LEES

that, actually, and it was never done. I was told it was too much like a folk song. I think that's my favourite, and I like "Back To Earth", as well. I read that somebody made a comment that they liked the song, although the lyrics had already been said or something. It was a very personal song, but I've never heard anything like it before, so I was gobsmacked when I read this thing - I think it was in the fanzine!

NL: Who played on "Denshaw Mill"?

J: The majority of "Denshaw Mill" was programmed by myself with additional keyboard parts by Kevin and extra percussion from Mel. The intro and end passages were from the original demo apart from my overdubbed guitar on the end.

NL: Last time we were up here, before the album was recorded, you mentioned "the new Mockingbird", which was obviously "Once More", but you also mentioned a song which was co-written with Esther - which one was that?

J: I haven't finished that one yet.

NL: What was the reason for the guitar solo being chopped off the end of "Forever Yesterday" on the CD?

J: Management, really. David thought it shouldn't be there, and I couldn't be bothered to argue, really, so it got cut off.

NL: But left on the cassette?

J: Yeah, I never understood that, really, but I didn't understand in the first place why it was being cut off.

NL: Some fans have suggested that it was left on the cassette as a cynical ploy to get people to buy both of them...

J: No, not at all. I think the reason behind it was to get a different end to one of the tracks, because he felt they all ended in the same way or something. By that stage I'd just had enough anyway; I was very unhappy about the whole situation and wasn't prepared to argue about it.

NL: Unusually, Les played classical guitar on "Cold War". Why didn't you play all the guitars?

J: Les has played guitar from time to time. It's not the style of guitar I would play. He wanted it on the end of the song, so there's no reason why he shouldn't play it. He's played guitar before when he's wanted to do some kind of style, a kind of Dire Straits-ish acoustic feel.

NL: Did he do the Dire Straits-ish bit on "Welcome To the Show"?

J: Yeah, that was him.

***"Give me a cup of that silly
tea you make and play me
that 'Denshaw Bill'!"***

NL: Is there any progress on a re-issue of *A Major Fancy*?

J: In a word, no! The bottom line is I don't even know whether the tapes will play or not. I've got them in an air-conditioned room, but they could fall to bits - I don't even know whether they're saveable. If I was remastering them they'd have to go to EMI to be taken off, because I wouldn't risk playing them.

The NL Interview: JOHN LEES

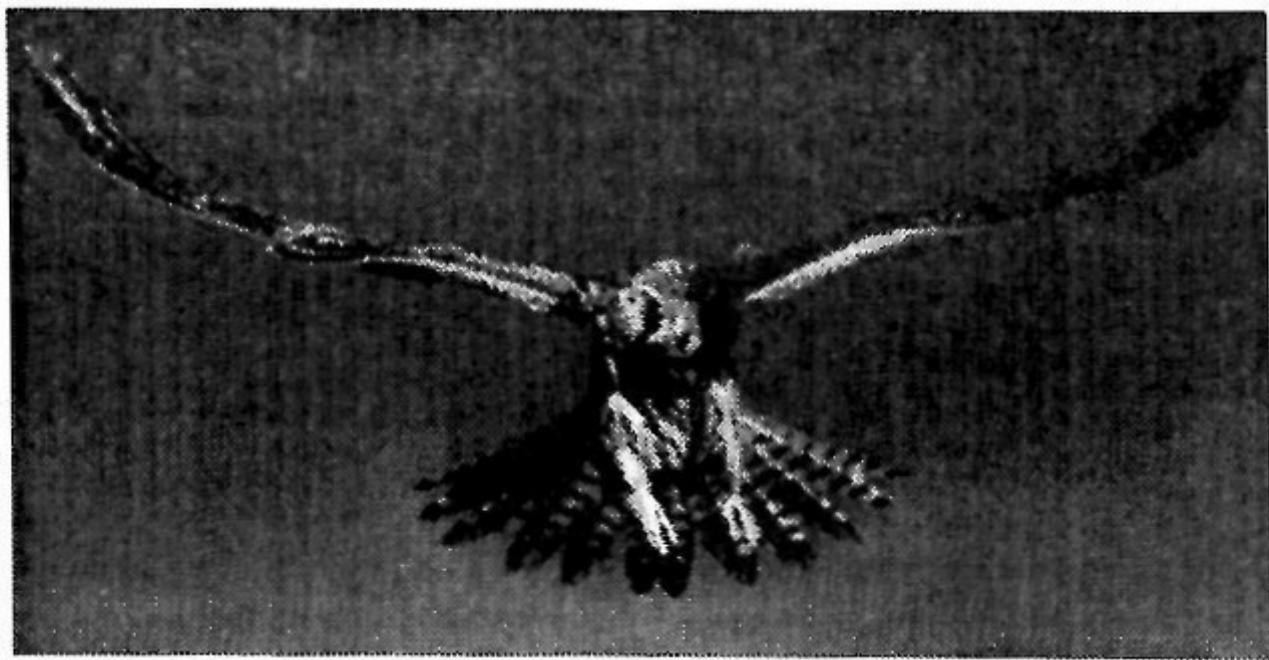
NL: Finally, how do you spend your time when you're not in the studio or on tour?

J: As well as songwriting, I work for my wife's development company. I work on a building site, like everybody else! I literally do - I've been on a building site for the last three years! I do plumbing, bricklaying, plastering, I'm a major electrician, I do all my own wiring!



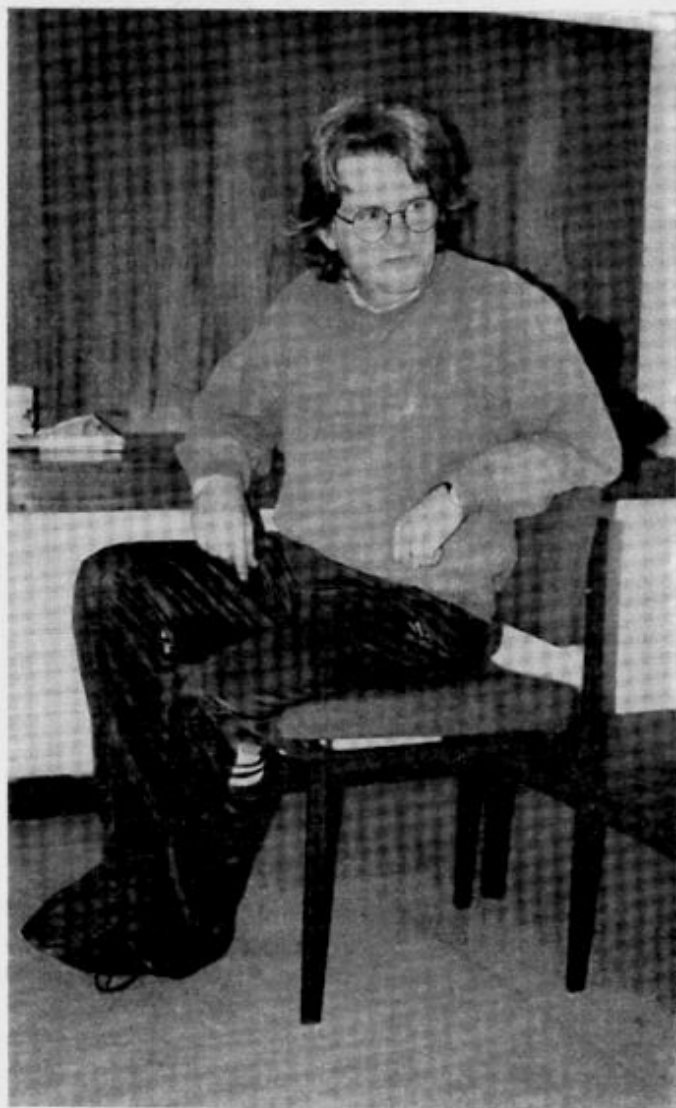
Interview by Keith Domone and Monika Brauckhoff.

Photos: Monika Brauckhoff



CLUB MEMBERS' PHOTOS (1) - below:

John Lees, photographed by Rolf Tombült in Nürnberg, 1992



[We had a number of enquiries concerning the vintage of the photos printed in NL23 (pages 8 and 9), and the identity of the two gentlemen pictured with BJH. The photos come from 1976, just before the "Octoberon" tour, but I'm afraid that nobody can put names to the mystery men. Woolly and John think that they may have worked for MCA Records in America, with whom the band had just signed a record deal - has anyone got any better ideas?]

BJH VIDEOS

We've had many enquiries about the band's official video releases, all of which, apart from *The Best Of Barclay James Harvest Live* (recorded at the London Town & Country Club on the 1992 tour), have been deleted in the UK.

I'm pleased to say that we've managed to lay our hands on a limited supply of copies of *Victims Of Circumstance* (live at Wembley, 1984) and *Glasnost* (East Berlin, 1987) on VHS/PAL format videocassettes. The videos cost £12.00 including UK post and packing, and you can order using the enclosed Swallowtail Mail Order form.



CLUB MEMBERS' PHOTOS (2) - above:

Les Holroyd, photographed by Claire Powell in Heppenheim, June 1993

Album Portfolio

"GONE TO EARTH"



1. *Hymn* (John Lees)
Love Is Like A Violin (John Lees)
Friend Of Mine (Les Holroyd)
Poor Man's Moody Blues (John Lees)
2. *Hard Hearted Woman* (Les Holroyd)
Sea Of Tranquility (Woolly Wolstenholme)
Spirit On The Water (Les Holroyd)
Leper's Song (John Lees)
Taking Me Higher (Les Holroyd)

UK Release Date: September 1977
 UK Catalogue No.: Polydor 2442 148

RECORDING DETAILS

Recording Studios:

Strawberry Studios, Stockport

Recording Dates:

March to June 1977

Producer:

Barclay James Harvest; co-producer: David Rohl

Engineer:

David Rohl, assisted by Richard Scott

SLEEVE

The cover was designed by Maldwyn Reece Tootill, and the original LPs had the entrance to the fox's earth cut out so that the full-colour inner sleeve showed through. This had the famous owl against the moon on one side, or, if reversed, showed the same scene by day. The inner bag also included full lyrics (more than full, in fact, as there is an extra verse on "Love Is Like A Violin" which did not appear on the finished recording!). A few copies of the LP escaped without the hole having been cut out, so the centre of the front cover is merely an enigmatic white blob!

Later pressings of the LP dispensed with the cut-out sleeve and simply printed the owl as an integral part of the design, and this is also how all cassette and CD copies have appeared. The montage on the back of the sleeve was put together by the band with David Rohl, and the photos were taken by Christopher B. Roberts.

A recent reissue of the album from Korea was retitled *Poor Man's Moody Blues* and had a completely different cover.

TITLE

Gone To Earth really stemmed from the artwork, which suggests an animal's retreat from which it can watch the world outside. "Gone to earth!" is, of course, the traditional hunters' cry when a fox manages to reach its home.

Hymn

The song which has come to be regarded by many as the BJH classic, rivalled only by "Mocking Bird", had an inauspicious start to its career when, back in the summer of 1971 (*sic*) it was presented, in much the same form, for possible inclusion on *Barclay James Harvest & Other Short Stories* - and rejected! Fortunately, John persisted with the song, and it was finally accepted for this album. Originally titled "Hymn For A White Lady", the song is primarily about the dangers of drug abuse, contrasting their illicit thrill with the spiritual "high" of Christianity, although many DJs and listeners have taken it for a straightforward Christmas song. The now traditional shouts of "yeah!" from the fans at the finale of the band's live shows date back to early performances of the song, where John dedicated it to rock stars who had fallen victim to drugs, saying "let's hear it for Jimi Hendrix... Paul Kossoff... Janis Joplin..." etc., and fans responded with a roar of approval.

Love Is Like A Violin

A straightforward love song from John's pen. As mentioned previously, the verse beginning "Love was like a summer breeze", which is printed on the inner sleeve and the CD booklet, does not appear on the recording. Memories differ as to whether it was actually recorded, but we haven't been able to track down a longer version.

Friend Of Mine

Les's up-tempo, country-influenced number was chosen as the follow-up single to "Hymn", and has, perhaps because of the general quality of writing on this album, been rather neglected. The song can be interpreted as being about the end of a relationship, but the lyrics can equally be applied to the band's fans.

Poor Man's Moody Blues

Incensed by reviewers' constant comparisons of BJH with The Moody Blues, John took his revenge by de-constructing the Moodies' best-known hit, "Nights In White Satin", discarding everything but the basic chord structure and building a completely new song out of it. Even the title was a quote from a review of BJH in the music press. Ironically, the song has become one of the most popular in their repertoire, and not just amongst Moodies fans!

Hard Hearted Woman

Another live favourite in its day, with some nifty guitar work grafted onto a tale of being bewitched by an unfeeling siren - it's a hard life!

Sea Of Tranquility

Woolly's only contribution to the album is generally reckoned to be one of his best. With the benefit of hindsight, it's not difficult to see that the lyrics, ostensibly about the futility of the space race in the 1960s and 1970s, can also have a meaning which is somewhat closer to home. Lines like "Our hopes ever high that the songs we sing and the words we bring should never die" speak of a "star-struck" optimism, whilst "We sold our souls for senseless gain and brought our harvest home in vain" reflect the bitterness of disillusionment. Whilst this was not Woolly's final album with the band, there can be little doubt that he was already well on the way to his decision to leave.

Spirit On The Water

Continuing the Barclays' tradition of environmental concern which can be traced right through from "Dark Now My Sky" to "Stand Up", "Spirit On The Water" takes a swipe at the exploitation of animals in general and the fur industry in particular.

Leper's Song

A song based on two novels: Graham Greene's *A Burnt Out Case*, which deals with the so-called burn-out syndrome affecting people who cannot deal with the pressures of their jobs, and Joseph Conrad's *An Outcast Of The Islands*, which has a similar theme of one man's alienation from the society in which he finds himself.

Taking Me Higher

To finish, a simple love song from Les which closes the album on an uplifting note.

LAST WORDS FROM WOOLLY: "a lot of good things came together on *Gone To Earth* - some of John's best, like "Poor Man's Moody Blues" and "Hymn" and Les's "Spirit On The Water". There was a nice balance, the artwork was good and somehow everything happened at the right time."

Tell Me The Answer

I just wanted to ask you, if you did the mistake in NL number 21 intentionally, or was it just something, that even you didn't know? You wrote about the CD single of "Halfway To Freedom", that there isn't any unreleased material on it, but I must tell you, there is. The version of "Shadows On The Sky" on the *Welcome To The Show* CD is 5'27" long, the one on the "Halfway..." single CD is 4'45" long. That is 42" of difference.

You're absolutely right, and, no, I didn't notice! Strictly speaking, though, there is no unreleased material on the CD single, because the only difference is that the song is faded out earlier.

Is the version of "Shadows On The Sky" on the normal vinyl single of "Cheap The Bullet" the same version as that one on the CD single? The version on the vinyl single is 4'43" long and is a bit different in the beginning than the normal album version.

Yes. The singles of "Cheap The Bullet" (7", 12" and CD single formats) all contain the same recording of "Shadows On The Sky", which is an earlier version than the album version. It is shorter and doesn't have so many vocal or keyboard overdubs, and Les was very annoyed when he found that this "unfinished" version had been used.

Another thing that was a bit unclear to me is the thing with the two UK CD singles of "Stand Up". Which one is limited? The first one with the two live songs and the extended version of "Stand Up" or that one with the three live songs? Or are both limited? I ask you that because you wrote that the first one, that one with the two live songs, was limited. But now I found that second one also as a limited edition in a large butterfly-shaped cardboard package.

I have to admit that the relevant part of NL21 is not well-written. The CD single with the two live tracks and the extended version of "Stand Up" is actually the "normal" one (catalogue number PZCD 208). However, the first one to appear in the shops was the limited edition one packaged in the large cardboard butterfly (PZCD 208B). It must be said, though, that the term "limited edition" is, in this case

at least, absolutely meaningless. Both CDs were limited in the sense that a finite number were pressed and both are now deleted. Also, since the gimmick of the special packaging attracted more buyers than the "unlimited" CD in a plastic case, the latter is actually harder to find than the so-called "limited edition". I trust that's all clear?!

The version of "Stand Up" on the limited single-CD I have is also a bit shorter than that one on the normal vinyl single. Did you mean **this when you wrote '....versions of "Stand Up", both of which are different from the UK issues'?** Er, probably! It depends which "normal vinyl single" you mean, as the German one contains a different version from the UK one! The details were included in NL18, but here's a brief resumé:

- * The UK 7", cassette and limited CD single (the one in the cardboard butterfly, you'll recall) include the same 3:34 edit. This cut also appears on the UK and Dutch Polydor versions of *The Best Of Barclay James Harvest*, but not on the German or French Polystar ones.
- * The unlimited UK CD has an "extended version" of the above mix (4:09)
- * The German 7" has a different mix, 4:12 long.
- * The German CD single also has this mix, plus a 5:51 "Power Version".
- * The *Darwin* album has the original 5:46 version
- * The video *The Best Of Barclay James Harvest Live* includes a live version.

What is the story behind the song "Paraiso Dos Cavalos" from *Ring Of Changes*?

The song was written after John and his family went on a riding holiday following the band's European Tour in 1980, and the riding school where they stayed was called "Paraiso Dos Cavalos" (Portuguese for "Horses' Paradise"). It was situated in the Quinta Do Lago area of the Algarve, close to the town of Almansil. Nico, Limpopo, Ipaminandas and Young Nero were the names of horses - Nero (who is now rather old) is still in the same area, but has retired!

[Questions submitted by Manuel Zin and Neil Baty]

I Remember It Well...

Give me a radio...

Many of us seem to have our older brothers to blame / thank for their first introduction to BJH. Mine came about in 1971 when Ian introduced me to some "real" recorder playing on "She Said". I was only 12 at the time and I thought I was the best recorder player in the world.

My early memories revolve around hearing BJH on the radio at fairly regular intervals. I particularly remember buying a new radio from an old fashioned radio shop, turning it on to see what it sounded like and BJH were playing "Song With No Meaning"... I bought the radio. I've still got it in a drawer upstairs but it doesn't seem to play BJH any more!

Another memory was listening to some foreign language pirate station, definitely not Caroline. It was when "Thank You" was released as a single and it reached the top ten in their particular chart. I listened week after week, charting its rise then fall. Does anyone out there have any idea what I might have been tuned into (sounds like outer space doesn't it).

By 1974 I was listening to Caroline, which played a lot of BJH. Did anyone else hear the Woolly Wolstenholme interview talking about *Everyone Is Everybody Else*. I did record it, but on a little reel-to-reel recorder which to my shame is sitting upstairs in a drawer. I do remember much of what he said however, the most memorable comment was about John's solo album. I roughly quote "he did it to get a lot of things unsuitable for BJH out of his system... it has the vocal acrobatics of the Mike Sammes Singers on it"!!! It took about 15 years for me to find out that this wasn't strictly true but I can see what he means in John's version of "Child Of The Universe".

There have been many, many more memories throughout twenty odd years of listening to BJH but the earliest ones will always be very special to me.

HEATHER WENT

Oh what it is to be young

There have been several articles recently about how people were introduced to the music of BJH, but I think I am unusual in having first encountered it in a school Assembly (This, for the benefit of non-English readers, was a short religious service which at one time took place once a day in all English schools). It was the custom at my school to play a record, usually of classical music, at the end of assembly, but every Friday a group of pupils would choose this and all the other elements of the assembly: - hymns, Bible reading, prayers etc.

One Friday in 1972 a group of pupils chose "Galadriel" as the record, and I and 499 other girls sat and listened, or appeared to listen, in polite silence, as usual. I must admit that it didn't make a very strong impression on me as I am, musically, rather slow on the uptake and rarely appreciate anything the first time I hear it. The musical tastes I had at that time were narrow and consisted almost wholly of The Incredible String Band (I was actually a bit young to be a hippy, but had caught the taste from my elder sisters).

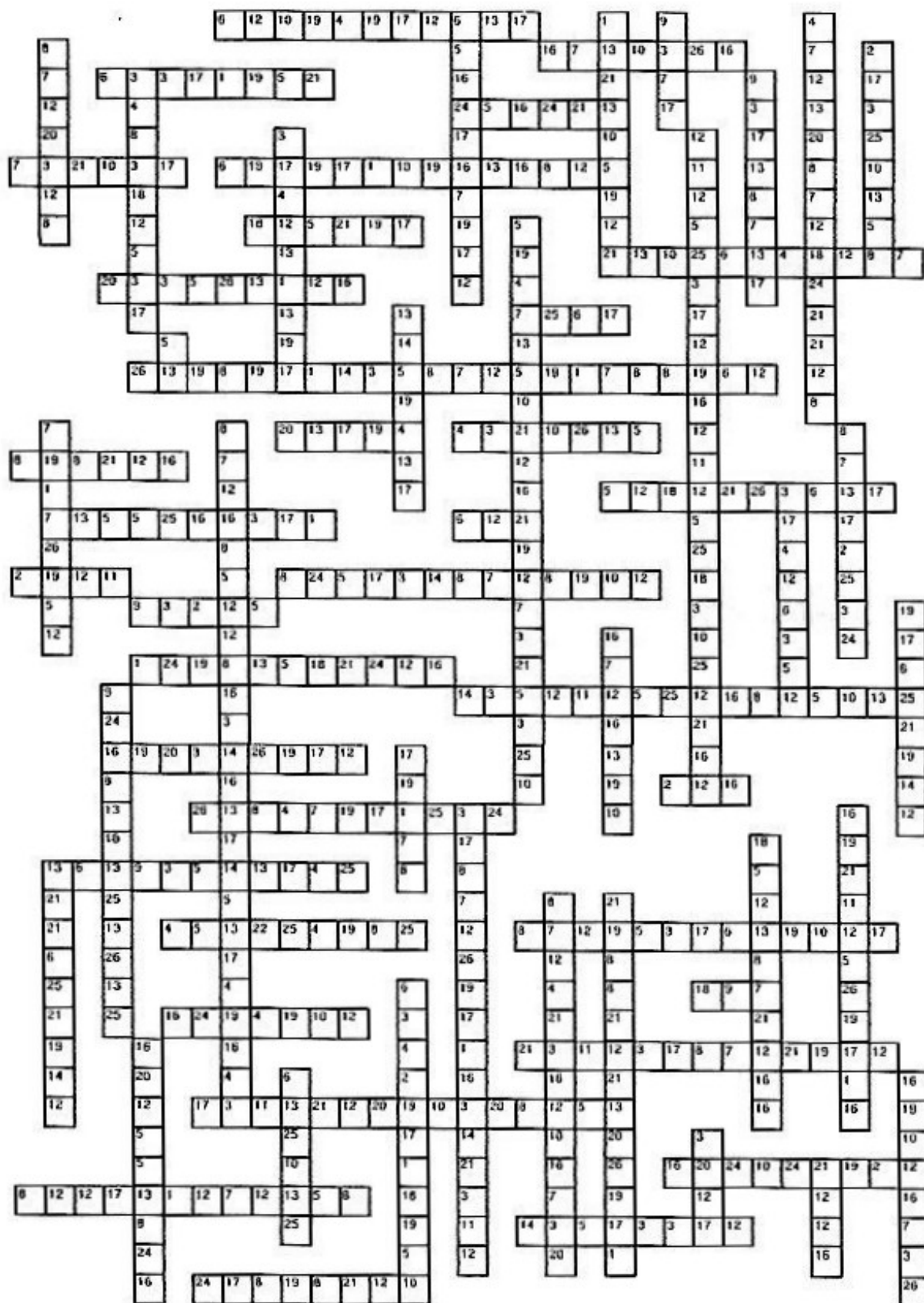
Anyway, to get back to "Galadriel", it didn't register much the first time, except as something quiet, pleasant and nicely symmetrical, but it was not allowed to fade from my attention as the group of girls who had chosen it were friends of my best friend, Ruth. They lent Ruth a copy of "Once Again" and she played it to me until it finally sank in!

And it was so perfect, so irresistible! Who could fail to be comforted from a bout of adolescent tears by "Mockingbird" or fail to feel as they yelled "No!" with "Song For Dying" that they were identifying themselves with some fierce and noble sentiments? It was that extraordinary combination of sweetness and strength, of gentleness and power that was and, I think, still is the essence of the magic and the reason why I'm still listening with just as much enthusiasm half a lifetime later!

BRIDGET WRIGHT

Prize Puzzle

For clues and details of how to enter, see page 21.



Music News

NL's look at other artists who may be of interest to BJH fans

MAZLYN JONES

BJH fans with long memories may remember virtuoso guitarist Nigel Mazlyn Jones as the guest artist on the 1984 *Victims Of Circumstance* tour, or even earlier, for the *Eyes Of The Universe* concerts in 1980.

We were pleasantly surprised to receive a CD of a new Mazlyn Jones instrumental album, *Angels Over Water*, which is basically a "best of", with extracts from *Sentinel And The Fools Of The Finest Degree* (1979), *Breaking Cover* (1982) and *Water From The Well* (1987), plus three previously unreleased pieces, recorded in 1992.

This CD can be obtained for £11.49 (UK), £11.99 (Europe) or £12.49 elsewhere, including postage and packing, from: Brainworks Records, 185 Wollaton Street, Nottingham, NG1 5GE, UK. For details of other releases please send an SAE or IRC to the same address.

PRIZE PUZZLE

The words which belong in the grid on page 20 are all connected with Barclay James Harvest - song or album titles, members of the band etc. However, each letter of the alphabet has been replaced by a number, so to solve the puzzle you have to work out which number represents which letter.

The first correct solution out of the hat will win a copy of the limited edition CD single of "Stand Up" in a large butterfly-shaped package, specially autographed for us by John.

All entries must reach us by the closing date of April 10th, and should be sent to:

IBJHFC, 117 De Havilland Close, Yeading, Northolt, Middlesex UB5 6RZ, GB.

IN BRIEF...

More recent guests of the Barclays were Manchester-based trio To Hell With Burgundy, whose third album is in the pipeline...

Opinion is sharply divided here over the latest offering from Alan Parsons, now minus the Project, *Try Anything Once*, released by Arista in October. Our advice is to listen before buying, and to look out for a planned tour of Europe in 1994...

Perhaps we can also expect live shows this year from Al Stewart, who ended 1993 with a new studio work, *Famous Last Words*...

Talking of which, rumour has it that Supertramp and Roger Hodgson are back together and are in the studio recording a new album...

Pink Floyd are on the road again in 1994, opening in Portugal in July and due in the UK in October. The least plausible rumour currently doing the rounds is that Roger Waters is back in the line-up...

New albums are also out now or expected in the not-too-distant future from Tori Amos, Asia, Black Sabbath, REM, Gerry Rafferty and maybe even The Stone Roses...

101 Things You Never Knew About Barclay James Harvest

#6: Jon Astley, who co-produced BJH's *Welcome To The Show*, is not only a solo artist in his own right, with two fine solo albums to his credit, but is also the brother-in-law of The Who's Pete Townshend...

Feedback

Your Letters To The Editor



Pull Together

It was sad to read that the European Tour was postponed because of poor ticket sales. I have a few ideas why this could have happened. Firstly, I think Polydor don't help the situation with their low profile in poor advertising and lack of motivation; for me the only good campaign they've ever done is for the first (Polydor) album, *Everyone Is Everybody Else*, which was advertised repeatedly in Sounds, N.M.E. and Melody Maker. I for one was made interested in the album because of this campaign of media advertising and think a lot of potential new fans would have got into BJH if the same kind of advertising as in 1974 had been employed.

I think the manager Lindsay Brown is OK and is one thing they've got going for them. I also think it wouldn't be a bad idea to change record label if possible, to give them fresh enthusiasm and solid backing. Other things they've got going for them are that they're good songwriters, can play live, they have good equipment and look in great shape.

As for the next thing they do, what I think they should do is play venues of 2,000 to 3,000 in size, and put on a brilliant show of their classic and new songs with a new stage show and better light show. Another idea for the next tour would be for John Lees to play solo acoustic guitar, e.g. "Galadriel"; also I'd like to see John move about a bit more on stage like he did on earlier tours.

We in the fan club must all pull together and motivate the band even if the so-called professionals let the lads down, so let us unite as a fan club behind the band. My message is clear: tell the guys not to get down-hearted, put it down to experience as they have before and then come the New Year to be positive and get the spirit and character going again as they've done for the past 27 years.

IAN BOWDEN

P.S. I noticed that Uriah Heep cancelled their British tour because of poor ticket sales, so it's not only BJH who are suffering.



Poor Excuse

I'm not surprised at all that Barclay's European tour has been postponed due to poor ticket sales. It is just the logical consequence of *Caught In The Light* - it has not got the power to incite anyone to see Barclay on stage.

The statement of Lindsay Brown that BJH have to suffer from the economic climate in Germany is nothing but a poor excuse. It is obvious that the economic situation in Germany has nothing to do with the tour because concerts by many other groups (Deep Purple, Scorpions etc.) are sold out. Consequently, the people in Germany would also have the money to buy a ticket for the BJH tour if they had recorded a good album.

I only hope that John, Mel and Les learn something from this situation. They should think over which kind of music their fans really want to listen to.

FRANK WEBER



Although I personally don't rate *Caught In The Light* as highly as, for example, *Welcome To The Show*, the new album is certainly not as bad as Frank puts it [*Feedback*, NL23]. OK, as, fortunately, tastes differ, part of his criticism simply has to be accepted, but to say that the "Mockingbird" is already dead is not the truth. For me, to be dead is something final and has no life at all any more, but as long as the boys enjoy playing their music and do not consider splitting up, "our Mockingbird" is still alive for me and hopefully many others. If Frank does not want to endure another *Caught In The Light* under any circumstances as he writes, then it is always up to him to decide whether or not it is worth buying the next BJH work and to listen to it. I personally don't want to wait for the next album as long as he does, for what they've done so far is certainly worth listening to.

HANS-JÜRGEN ZAHNER

Feedback



Heavy

I would just like to make a comment regarding the direction B.J.H. appears to be taking at the moment. My first contact with Barclay James Harvest was when they appeared on the 'Old Grey Whistle Test' performing a song from the *Time Honoured Ghosts* album. Since then I have been a faithful follower and have enjoyed listening to the recordings that B.J.H. have made. Obviously some tracks I prefer to others, however, there is one album that towers them all, namely *B.J.H. Live* recorded in 1974. The double album presents us with a compilation of the best of B.J.H. - heavy, raunchy numbers, decisive direction, tenderness and feeling, all balanced, but with poetic feel. Please B.J.H. let's get back to this type of music. The present sounds are becoming a little too synthetic! I think it is safe to say we all like good heavy rock and roll.

R.E.HEWER



I expect there has been plenty of reaction from other club members about the cancelled BJH autumn tour, and truthfully,

this has to be seen as something of a disaster for the band. For what it's worth, although I don't dispute the reasons given in NL23 for the cancellation, I also think that the following factors may have had a bearing on the reason for the low ticket sales:

1. The lack of promotion in the UK for Caught In the Light drew comment in NL23. Was the new album similarly neglected in Germany? Surely the tour and the release of the new album should have coincided (the summer mini-tour did not promote the new album). Are Polydor only interested in packaging the band as a retro act, rather than a creative force for the 1990s?

2. Averaging only one new studio album every three years since 1984, the band has inevitably lost some momentum. Whilst the diehards will continue to support the band, I feel that they need to step up their album ratio in order to boost their public profile. Obviously, BJH have transcended the

album/tour/album cycle we took for granted in the 70s, but with their customary low profile between albums, it's all the more important that they make a big splash when the band is active.

Of course, John Lees' reassurance in NL23 that the band are not about to split up was exactly the message which we all needed to hear. All the same, the cancelled tour has brought home the hard truth that the band's future depends upon their continuing commercial viability, and with these points in mind, I for one am starting to feel a little uncomfortable.

TERRY LUCK

Marketplace

LIVE BJH TAPES TO SWAP: Sheffield 28/06/74; Newcastle 15/10/77; Brussels 03/11/77; Manchester 28/01/80.

Wanted: BJH BBC session recordings, live recordings. Contact:

TERRY LUCK, 32 Granville Street, Gateshead, Tyne & Wear, NE8 4EH [☎ 091-478 4715]

FOR SWAP: "Who Do We Think We Are" German promo-only CD single. Will swap for a CD copy of Octoberon, Eyes Of The Universe or Victims Of Circumstance. Contact:

STEFAN BOUTON, Strassburger Straße 57, 10405 Berlin, GERMANY

WANTED! Two American BJH fans would like to get in touch with any unattached women members of the club to correspond with as pen pals. My pal Greg and I would love to write to like-minded female fans of BJH - that would be a mindblast! Please contact:

DON J.LONG, 240 Monroe Drive #714, Mountain View, California 94040, U.S.A.

Marketplace



SEEKING FRIENDS anywhere in France or Germany, preferably Sarreguemines area and Saarland, to meet or write. I'm 27 years old. I like BJH and many other groups and artists, reading, listening to music, walking etc. So, if you want to know more about me and exchange ideas, please contact:

ANNE THIRY, 49 rue Brühl, 57145 Woustviller, FRANCE (☎ 87.98.43.56)

I COLLECT postcards and stamps and would welcome postcards from club members' home towns (especially the non-UK members). Please tell me a bit about yourselves; I can return a postcard or correspond as I also seem to "collect" penfriends from all corners of the world! Please write to:

CAROL HOWITT, 140a Thornton Road, Morecambe, Lancs. LA4 5NW

FOR SALE OR SWAP: John Lees - *A Major Fancy*; BJH - Live In London '74 CD; CD single "Stand Up" (English) and *Early Morning Onwards* LP. I'm looking for CD singles "Who Do We Think We Are" and "Panic". Write to:

ANDY RASCHKE, Jahnstr. 46, 09126 Chemnitz, GERMANY

I HAVE: German Promo-CD "Who Do We Think We Are"; East German Amiga-LP; German 7" singles "Hymn", "Life Is For Living", "Love On The Line" and "Child Of The Universe".

I'm looking for Barclay 7", especially Parlophone and Harvest UK singles. Please contact:

ANDREAS GAB, Hallplatz 2, 66482 Zweibrücken, GERMANY (☎ 06332/73017)

WANTED: *Caught In The Light* Demo CD. I will pay a very good price, but I also have some BJH items to swap (e.g. picture discs of "Victims Of Circumstance" and "Just A Day Away" singles). Please contact:

MARKUS KOCHNISS, Humperdinckstr.1, 53797 Lohmar, GERMANY

I AM NEW to the BJH fan club and a fan of all eras of BJH music. I'd like to trade for any good quality BJH interviews or live tapes, especially radio broadcasts. I have many rare tapes by Yes, Moody Blues and Tangerine Dream to offer in trade; I'm also into Pendragon, Marillion, Asia and ELO. I'd love to hear from other American club members or any other dedicated BJH lovers around the world for correspondence.

JEFF MATHEUS, 190 Walter Ave., Merrillville, Indiana 46410, U.S.A.

WANTED TO BUY OR TRADE:- Promo CD single from *Caught In The Light*; Darwin CD.

I can offer the following CDs: excerpts from *Welcome To The Show*; *Live In London 1974*; *Other Short Stories* (Japanese); *Best Of* (German); *Best Of Vol.3*. Polydor promo CD compilation which includes "Cheap The Bullet". Contact:

GORDON GEDDES, 6th Parkhead Lane, Airdrie, ML6 6NB, Scotland

OCTOBERON PENDANTS FOR SALE!!! The material is a kind of thick, glossy glass. The face and the six blue stones on the helmet are painted on it. The pendant itself consists of eleven different pieces of glass, which are joined by a special kind of copper wire. The pendant measures 11cm x 12cm. The price for it would be 80 DM plus 10 DM p & p. Please send only German Marks and allow six weeks for delivery, because the pendants will be made to order and take some time to produce. If you are interested, send the money by the end of March to:

MANUEL ZIN, Grenzweg 33, 69429 Unterdielbach, GERMANY

Free Advertisements

Club members can advertise free on this page - just send the exact wording which you would like to Keith or Monika at the Yeading address. German-speaking members can send the text in either language and it will be translated as appropriate for the English or German-language editions of NL. Longer adverts will, if necessary, be cut to fit the space available.



THE NL SONGBOOK:

Strawberry Studios North, July 1978

SEA OF TRANQUILITY

Words & Music by
STUART J. WOLSTENHOLME

Slowly

A Bb C Dm G/D Dm7 Gm7 C7 F/C

Dm G7 A C#7-5 C#7 F# F#7

Westered our ship to the

G A G E Bm7 Em

Sea of all Tran-qui-l-i - ty — The on-ly sound— our voi - ces, as star-struck we fly, Our

A F#m D E

hopes ev - er high — That the songs we sing — and the words we bring — should nev - er

F#m C#7 F# F#7 G A6 A

die. We set our sights on the Sea of all Tran-qui-l-i - ty, — Our

D E Bm7 Em A7 Dmaj7

point-less flight be - tray - ing how fall - en we are Com-pared to a star — And the

D E/D F#m F#+/B F# F#/E D

fi-nal reach — to that bar-ren beach- is much too far.

C# C#5 F#7 Bm D/A F#m F#o

Yes-ter-day— our songs of glo - ry shone, A dream of ag - es ev - 'ry

A E7 F#m D

one. We sold our souls for sense - less gain And brought our har - vest home in

F# C#7/B F# F#/E Em Em6 D E7

vain. A-bove the sev-en seas is one.

Bm Em A7 Dma7 D E/D F#m/C# A+/B F#

F#m/E D C# C#6 F#7 Bm D/A

Yes-ter-day— our songs of glo - ry

ff

F#m F#0 A E7 F#m D

shone, A dream of ag - es ev - 'ry one. We sold our souls for sense - less gain And brought our harvest home in

F# C#7 F#m A7/E D E F G/F Dm7 Gm7

A7 Dm Am F Em A

rall.

