



Nova Lepidoptera

The Barclay James Harvest Magazine

Number 54, September 2001



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Credits

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LES: ALBUM DUE SOON

Just before NL went to press it was announced that Les Holroyd had signed a deal for his solo album with new company Musedia. The company was formed recently by John Whitfield with the intention of specialising in classic rock, and acts as an intermediary to arrange distribution with a variety of record labels. There has already been a very positive reaction from a number of well-known record companies in Germany, and the CD is tentatively aimed for release at the end of October.

Mel Pritchard has also been playing an active part in the album, providing both acoustic and electronic drum parts. A number of other musicians have also been involved, and more will be revealed in the coming weeks before the album is released.

The provisional track-listing looks like this (in no particular order and subject to change, as the album is not yet complete!):-

Prelude/January Morning (St. Petersburg)
Sleepy Sunday
That Was Then, This Is Now
Quiero el Sol
It's My Life
Missing You
Marlene (from the Berlin Suite)
Life Is For Living

There are three more new numbers which are also candidates for inclusion and another up-tempo back-catalogue number has been revamped and may also find a place. Les is very pleased with the way that the recordings are turning out, and there is a great deal of enthusiasm around the other musicians and everyone else involved in the project.

We will keep all club members informed with more details and a firm date of issue nearer the time.

JOHN AND WOOLLY IN THE STUDIO

Recording is about to begin on John and Woolly's all-new studio album, which will almost certainly be released by Eagle Rock early in 2002.

Woolly and John have both been busy writing through the spring and summer, and the pair met up a number of times in June to begin planning the album. Amongst the songs being considered for inclusion are:-

It's You
Lied
Love Is
New Song (Old Story)
A Stolen Life
Bryan MacLean
One Drop In A Dry World/L'Oubli
Hiraeth

Recording is likely to continue further down the path taken by *Nexus*, with Craig, Kevin and Jeff now used to performing live with John and Woolly as a band, and playing a greater role in the way that the songs evolve in the studio. Perhaps we'll even get to hear more of Craig's vocal talents!

After the success of the three shows in England earlier this year, it is very frustrating that in spite of the band's best efforts the promised autumn tour of the UK has not materialised. This has been for reasons which are completely out of their control, but they are now looking at the possibility of doing a longer tour to coincide with the release of the album, which could take in a number of other countries in addition to the UK.

There are a number of very exciting possibilities for live concerts in 2002, including the German orchestral shows mentioned in the last issue. Nothing has been confirmed as yet, but John and Woolly are very keen to get back on the road as soon as possible to ensure that the hard work which has gone into building up their reputation and creating some momentum over the last two years doesn't go to waste.

Fans' Tribute CD

The CD of cover versions of BJH songs performed by their fans (see NL51) is due to be released in September on our own Peacock label. Available only through the club, the disc comes at a bargain price and includes some excellent as well as some surprising interpretations of BJH songs old and new! With the provisional title *Everyone By Everybody Else*, the CD's track listing is as follows:-

Kev Walker - BJH Titles (Starbright Love)
The Silent Spring - How Do You Feel Now
Tim Beckwith - I'm Over You
David Witts - Crazy City
Al Hawkes - Loving Is Easy
The Sparkly Flames - Jonathan
The Dogs - Ursula (The Swansea Song)
K-Bal - Yesterdays Heroes
3rd Day Rising - Hymn
David Witts - Mockingbird (Ibiza Mix)
Christian Stahl - Poor Mans Moody Blues
Hutton and Brimble - Spirit On The Water
Clotheads - Ursula (The Swansea Song)
Ian Alexander - The Streets of San Francisco
TooLate - Hymn

"Hymn" Uncovered

Another cover version of "Hymn" was released in May by Italian songstress Graziella on a German CD single (De Te eM Records 011.014.8).

See the form in the centre of the mag for details of how to order either of these CDs.

Old Grey Whistle Test Revisited

On September 21st the BBC will celebrate the 30th anniversary of the first broadcast of classic rock show *The Old Grey Whistle Test*. BBC2 will be featuring a 'Whistle Test Week', with programmes on every night, culminating in a documentary on the Saturday evening about 'the making of'. Radio 2 will also be running a 6-part 'Best Of The Test' beginning first week of October.

Perhaps the best news, though, is that the BBC plan to issue a double DVD, to include upwards of seven hours of classic archive material. The web site of original compere Bob Harris ran a message board earlier this year for suggestions as to which artists should be included, and thanks to the "bjh" e-mail discussion group, a number of requests were logged for BJH to be included!

There's no guarantee, of course, that our campaign will prove successful, but if it does, amongst the gems which the OGWT broadcast were "Mockingbird" from the Drury Lane concert recorded for the first live album and "Sweet Jesus" and "Hymn For The Children" performed live in the BBC studios.

Samy Samples The Song

German rapper Samy Deluxe has sampled the keyboard intro to Les's "The Song (They Love To Sing)" for his piece entitled "Weck mich auf" (Wake Me Up). It appears on Samy Deluxe's eponymous album which was released in April, and whilst BJH fans probably won't appreciate what he's done to the music, they can take comfort from the fact that the CD entered the *Media Markt* charts at number 2 and is still in the Top 100 some twelve weeks later. In a very real sense, BJH are back in the German album chart!

Minimum Order for Credit Cards

Due to ever-increasing commission charges on credit card sales, we have been forced to levy an additional charge of £0.50 on any credit card orders which total less than £5.00.

Orders of £5.00 or over will not be affected, and all mail-order prices are otherwise unchanged.

No Eurocheques, Please

We're still receiving a few Eurocheques as payment for membership or for CDs etc., but as mentioned in the last magazine, our bank is no longer honouring them. The only methods of payment which we can now accept are Visa and Mastercard credit cards, UK Postal Orders, cheques in UK Pounds and drawn on a UK bank, International Money Orders in Pounds Sterling or cash in Pounds, U.S. dollars or German Marks (due to be replaced by Euros next year).

_ Other Short Stories _

...another Various Artists compilation with BJH has surfaced: ***What Happened to Rock 'n' Roll***, a double CD, includes "Hymn" as well as songs by bands like Alice Cooper, Meat Loaf, Deep Purple, Boston, Steppenwolf, Nazareth and many more. Thanks for the information to Wiebke Conrad...

... and more thanks go to Wiebke for letting us know about her local radio station R21's internal charts of songs that were most requested by listeners over the year. In this year's Top 500, BJH landed on number 184 with "Life Is For living" and on number 28 with "Hymn"...

BJH at Abbey Road

Most of BJH's earliest recordings were made at the world-famous Abbey Road Studios in St. John's Wood, London. This article charts the band's visits there and is based on contemporary recording log sheets.

1968



19 February 1968

Recording: 'Words And The Way'; 'Early Morning'; 'Mr. Sunshine'; 'Sarah'.

BJH's first venture into Abbey Road Studios was to produce an artist test recording for John Burgess (an EMI record producer). Very little is known about two of the songs - 'Words And The Way' which was written by Les, and Woolly's 'Sarah'. 'Early Morning', one of the few songs to be written by the whole band, which was sung by Woolly, and 'Mr. Sunshine', written and also sung by Woolly, were also recorded. These last two songs would be re-recorded for their first

single release. The single version of 'Mr. Sunshine' would utilise the backing track of a previously recorded version of the song (recorded for a publishing acetate for Ardmore and Beechwood during the early part of 1968) onto which were recorded new vocals and a new recorder solo by Les.

1969

11 May 1969

Recording: 'Brother Thrush'.
Producer: Norman Smith

15 May 1969

Recording: 'Brother Thrush'; 'Poor Wages'.
P: Norman Smith

'Brother Thrush' was finished. 'Poor Wages', written and sung by Woolly, was to be the b-side for 'Brother Thrush' and features a guitar solo by Woolly.

**Recording Sessions for
'Barclay James Harvest':**

8 November 1969

Recording: 'The Sun Will Never Shine'; 'Dark Now My Sky (part 2)'; 'Les Untitled' (working title of 'When The World Was Woken').
P: Norman Smith

This date was the band's first session for their eponymous album. All the tracks for this album were recorded on 8-track tape machines. 'The Sun Will Never Shine' was written and sung by Woolly. John's

BJH at Abbey Road

song for this session was 'Dark Now My Sky' which would be recorded in two parts. At today's session Part 2 was recorded with Les taking on the vocals. Les's song, 'Les Untitled', would not be given its proper title of 'When The World Was Woken' until after the song had been recorded and mixed. Once again, Les was on vocal duties. It also marked the band's first performance with an orchestra - a collaboration that would feature on all their early albums and at some concerts. The orchestra (called, unsurprisingly, The Barclay James Harvest Orchestra) was directed by Robert Godfrey, who would later join The Enid. At today's session the orchestra featured on 'Dark Now My Sky (part2)' and 'When The World Was Woken'.

17 November 1969

Recording: 'Dark Now My Sky (intro)'; 'Good Love Child'; 'Mother Dear'; 'The Iron Maiden'.
P: Norman Smith

Further work on 'Dark Now My Sky' took place - this time the introduction section of the song, which features a spoken piece by Woolly with additional 'laughter' by Robert Godfrey. 'Good Love Child' was written by John and sung by Les. 'Mother Dear' was also written by John and sung by Woolly. 'The Iron Maiden' was written and sung by Woolly. The Barclay James Harvest Orchestra was also featured on 'Dark Now My Sky (intro)' and 'Mother Dear'.

25 November 1969

Recording: 'Mother Dear'; 'Dark Now My Sky'.

P: Norman Smith

Both 'Mother Dear' and 'Dark Now My Sky' were finished.

27 November 1969

Mixing: 'Good Love Child'; 'The Iron Maiden'.

P: Norman Smith

1970



20 January 1970

Mixing: 'Dark Now My Sky'; 'Les Untitled' (working title of 'When The World Was Woken').

P: Norman Smith

21 January 1970

Mixing: 'Les Untitled' (working title of 'When The World Was Woken'); 'Mother Dear'.

P: Norman Smith

BJH at Abbey Road

26 January 1970

Mixing: 'The Sun Will Never Shine';
Taking Some Time On; *The Iron Maiden*.'

P: Norman Smith

11 February 1970

Mixing: 'Mother Dear'.

P: Norman Smith

18 May 1970

Recording: 'A Mocking Bird'.

P: Norman Smith

An attempt was made to record John's song 'Mocking Bird' nearly five months before the start of the recording sessions for the next album.

10 August 1970

Mixing: 'Taking Some Time On (single version)'.

P: Norman Smith

Recording Sessions for 'Once Again':

9 October 1970

Recording: 'Too Much On Your Plate'; 'She Said'.

P: Norman Smith

The first day of the second BJH album sessions. 'Too Much On Your Plate' grew out of an acoustic song by Woolly called 'I Could Have Died'. John added the new chorus and title, eventually turning it into a much heavier rock song. This was the only attempt to record the song, as it was felt to be inappropriate for the new album, after which it was shelved. 21 years

later it was unearthed and produced on a flexi disc which was given away free to members of The International Barclay James Harvest Fan Club in 1991. 'She Said', a Les Holroyd song, actually started off as two separate songs by Les.

Following a suggestion from Woolly the verse from a song called 'Miss. Bailey' was combined with the chorus of another song 'And I Will Always Love Her'. Vocals for this song were provided by Woolly.

10 October 1970

Recording: 'Lady Loves'; 'Mocking Bird'; 'Song For Dying'.

P: Norman Smith

'Lady Loves' was penned by John with vocals provided by Woolly. The jaws harp on this song is courtesy of Alan Parsons. Another attempt at 'Mocking Bird' was made, as well as another of John's songs, 'Song For Dying', with vocals again by Woolly.

11 October 1970

Recording: 'Galadriel'; 'She Said'; 'Ball And Chain'.

P: Norman Smith

6 November 1970

Recording: 'Vanessa Simmons'; 'Happy Old World'.

P: Norman Smith

8 November 1970

Recording: 'Lady Loves'; 'Mocking Bird'; 'Happy Old World'.

P: Norman Smith

13 November 1970

Mixing: 'She Said'.

P: Norman Smith

BJH at Abbey Road

17 November 1970

Mixing: 'Ball And Chain'; 'She Said'; 'Happy Old World'; 'Vanessa Simmons'; 'Lady Loves'; 'Song For Dying'.

P: Norman Smith

19 November 1970

Recording: 'White Sails'.

P: Norman Smith

'White Sails', written by Woolly, has been described as a 'sea-shanty'. Although it was performed live by the band during their 1970 tour, this was their only attempt to record it in the studio. It was intended to be included on the 'Once Again' album, but was dropped as it was felt that Robert Godfrey's arrangement of the orchestral parts of the song, which were recorded on this day, were too 'over the top'!

25 November 1970

Mixing: 'Galadriel'; 'Mocking Bird'.

P: Norman Smith

1971



Recording Sessions for 'Barclay James Harvest And Other Short Stories':

2 July 1971

Recording: 'Someone There You Know'; 'Lap Wing'.

P: Wally Allen/BJH

'Someone There You Know', written by Woolly, was the first song to be attempted at the album sessions. Woolly provided the vocals as well as playing the Mellotron. Guitar, bass, and drums were provided respectively by John, Les, and Mel. Les is also featured on piano. The first attempt at Les's 'Little Lapwing' (called 'Lap Wing' at the time of the sessions) was also made, featuring Les on all instruments (except drums)! John provided the lyrics, while backing vocals were provided by both John and Woolly. Martyn Ford, the new director of the orchestra, played tambourine.

3 July 1971

Recording: 'Medicine Man'; 'Lap Wing (part 1)'; 'Lap Wing (part 2)'; 'Someone There You Know'; 'Song With No Meaning'; 'Harry's Song'.

P: Wally Allen/BJH

A marathon recording session, which would see work on five songs for inclusion on the new album. Work was started on John's 'Medicine Man', which featured John on vocals and acoustic guitar, Woolly on electric guitar, Les on bass, and Mel on drums, as well as The Barclay James Harvest

Orchestra. This song would become a live favourite of the band where it developed into a longer and heavier performance, providing a showcase for solos by Woolly, Les, and John. Further work was also done for 'Little Lapwing'. Now in two parts, the second part would also feature the orchestra along with the band. Additional work was done for 'Someone There You Know', while two new songs, John's 'Harry's Song' and Les's 'Song With No Meaning', were started. 'Harry's Song' was the only song on the album not to feature Woolly. John provided vocals, acoustic guitar, and electric guitar; Les was on piano and bass, and Mel on drums. As with 'Little Lapwing', Les provided most of the instrumentation on his next song 'Song With No Meaning'. This time Woolly made an appearance on 12-string guitar, while Mel was on congas. Vocals were again provided by Les, with John on backing vocals.

5 July 1971

Recording: 'Lap Wing'; 'Ursula (The Swansea Song)'; 'Someone There You Know'.

P: Wally Allen/BJH

Further work on 'Little Lapwing' and 'Someone There You Know'. Woolly's 'Ursula (The Swansea Song)' was also recorded. This featured Woolly on vocals, Mellotron, and acoustic guitar, while Les played bass, with Mel and John providing percussion.

7 July 1971

Recording: 'Rhythmic Shuffle'.

P: Wally Allen/BJH

Nothing is known about this session.

17 July 1971

Recording: 'Harry's Song'; 'Song No. 6'.

P: Wally Allen/BJH

Further work was done to complete 'Harry's Song'. Nothing is known about 'Song No.6'.

18 July 1971

Recording: 'After The Day'.

P: Wally Allen/BJH

This day would be spent working on another John Lees song. 'After The Day' features Woolly on vocals and Mellotron, with John on guitar, Les on bass, and Mel on drums and percussion.

19 July 1971

Mixing: 'Too Much On Your Plate'.

P: Wally Allen/BJH

An attempt to mix 'Too Much On Your Plate' (presumably from the 9 October 1970 session).

11 August 1971

Mixing: 'After The Day'.

P: Wally Allen/BJH

16 August 1971

Recording: 'Song With No Meaning'; 'Blue John's Blues'; 'Get Back Joe'.

P: Wally Allen/BJH

The final recording session for 'Other Short Stories'. This included further work on Les's 'Song With No

Meaning', as well as recording John's 'Blue Johns Blues'. This song would feature John on vocals as well as electric and acoustic guitars, Les on bass, Woolly on piano and organ, and Mel on drums. 'Get Back Joe', is the second/end part of 'Blue Johns Blues'.

17 August 1971

Mixing: 'After The Day'.

P: Wally Allen/BJH

2 September 1971

Mixing: 'Mocking Bird (American single version)'.

27 September 1971

Mixing: 'The Poet'; 'After The Day'; 'Someone There You Know'.

P: Wally Allen/BJH

28 September 1971

Mixing: 'Medicine Man'; 'Ursula (The Swansea Song)'; 'Lap Wing'.

P: Wally Allen/BJH

1 October 1971

Mixing: 'Song With No Meaning'; 'Harry's Song'; 'Blue John's Blues'.

P: Wally Allen/BJH

16 October 1971

Mixing: 'Medicine Man'.

P: Wally Allen/BJH

1972

6 March 1972

Recording: 'Child Of Man'.

The first session of 1972 would be to record John's song 'Child Of

Man', which was to become the b-side of the band next single. The song features John on vocals.

23 March 1972

Recording: 'Child Of Man'.

Further work on 'Child Of Man'.

13 July 1972

Recording: 'Song'; 'Breathless'; 'Medicine Man'; 'When The City Sleeps'.

17 July 1972

Mixing: 'Child Of Man'.

Recording Sessions for 'Baby James Harvest':

[n.b. bulk of album recorded at Strawberry Studios in Stockport]

September 1972

Recording: 'Moonwater'.

P: Barclay James Harvest

CREDITS

Many thanks to Keith Domone, without whose help you would now be looking at a blank page! Thanks also to Kenneth Wang and Mark Lewisohn.

Andrew Marshall
June 2001



Whilst the long-awaited biography of Barclay James Harvest is still a little while off (for more information see p. 13), we thought that it would be of interest to readers to have a look at those books of interest to the BJH fan. Special thanks to Terry Luck for his contribution to this feature.

Songbooks

Musicians will want to track down the band's three books of sheet music (sadly now all out of print). **Music From Two Hit Albums** (Chappell) has all the songs from *Gone To Earth* and *XII* and **The Best Of Barclay James Harvest** (Francis, Day and Hunter GmbH) includes songs from 1977 to 1981 - the latter book and one with all of the songs from **Ring Of Changes** (IMP) were only printed in Germany, and the *Best Of* has German text. All three include some background information and photos of the band.



UK Music Encyclopædias

There was a time when books about popular music were few and far between, presumably because the subject wasn't deemed worthy of serious study. The first true encyclopædia was **The NME Book Of Rock** (Star Books), first published in serial form in the *New Musical Express* music paper, and a number of editions of this have been published over the years. However, it was the involvement of the Guinness empire in publishing which led to the plethora of music books available today. Chart watchers can find single and album chart positions for their favourite bands' in the many editions of the **Guinness Book Of Hit Singles** and **Guinness Book Of Hit Albums**, whilst those in search of information about personnel, discographies etc. can find brief details in the **Guinness Book Of Rock Stars** (more recently revised and re-published as the **Q Rock Stars Encyclopædia**), the **Guinness Encyclopædia Of Popular Music**, **Guinness Rockopedia** etc etc.

Not to be outdone, many other publishers have jumped on the bandwagon, including Penguin and even the Rough Guide series. To be honest, though, the BJH fan is not likely to learn much from such books, and is more likely to be annoyed by inaccuracies and lazy repetitions of clichés like the old "Poor man's Moody Blues" chestnut. The best one still in print, by virtue of attention to detail and sticking to facts rather than criticism is probably the **Q Rock Stars Encyclopædia**, published by Dorling Kindersley.

[For German encyclopædias, see Andreas Kubik's piece overleaf].

Other Reference Works

The previously mentioned Guinness chart books are well-known, but there are other music reference books worthy of a place on the BJH fan's shelf. There is a German equivalent of the British chart books, called **Hit Bilanz** (Taurus Press). Mention must also be made here of Terry Hounscome's **Rock Record** series, an attempt to catalogue all rock albums and singles with tracklistings, release dates etc., which was described by one reviewer as "an insane and magnificent triumph"! Essential reading for anoraks everywhere. Also fascinating is Ken Garner's **In Session Tonight** (BBC books), which details the songs, recording and transmission dates for every Radio One live session broadcast on the John Peel and other shows.

Miscellaneous

There are one or two books of interest which don't fit easily into the other categories. The 1982 edition of the **Daily Mirror Pop Club** annual (World International Publishing), for instance, has three pages about the Berlin concert and album.

John's religious beliefs rate a chapter in Tony Jasper's **Feel So Real** (Marshall Pickering, 1991), a study of Christians in rock music.



Last, but not least, look out for Johnny Rogan's **Starmakers & Svengalis** (Macdonald Queen Anne Press, 1988), which includes a chapter on Harvey Lisberg of Kennedy Street Enterprises, who was BJH's manager from late 1973 to 1977. Lisberg's no-holds-barred recollections reveal a great deal about the old-style artist/manager relationship, and the portraits of other famous rock managers such as Don Arden, Brian Epstein and Malcolm McLaren are equally rivetting.

Barclay James Harvest in German Rock Encyclopaedias

by Andreas Kubik

Journalists are often asked to write articles on bands they don't really know, and as frequently they don't get properly informed, be it due to lack of time or lack of interest. To write the article anyway, they consult rock encyclopaedias, hoping they might at least find some poppy phrases they can use.

BJH often suffer from this practice. Very often I've found in newspaper articles about BJH sentences directly taken out of encyclopaedias. Therefor I thought it might be interesting to learn what encyclopaedias there are in the shops. If you're once again reading a standardised prejudice about BJH, you know where it's from!

First we have Frank Laufenbergs **Rock- und Pop-Lexikon** (1995), an encyclopaedia based on single hits. BJH are included for the sake of Life Is For Living, apart from Early Morning the only song they mention. There's no discography in the article. The little information (mainly on the band's early days) is correct. But the author implicitly admits to not knowing the music, as he writes: "The music of Barclay

James Harvest is described as a kind of rock by some, by others as acoustic-guitar laden campfire-music for pathfinders." We're not getting to learn how he himself would describe the music.

Most popular is **Das neue Rock-Lexikon** by Barry Graves / Siegfried Schmidt-Joos / Bernward Halbscheffel (1998) The discography is quite complete (compilations not included), but contains some minor errors. Pink Floyd, The Moody Blues and The Beatles are claimed as BJH's major influences. They're wrong by stating that BJH was "occasionally" performing with an orchestra and playing the "hits" Mockingbird, Hymn For The Children (mistakenly for Hymn) and Child Of The Universe that way. BJH are mainly successful in continental Europe, but the authors conclude from the 25th Anniversary Tour that the band has a "constant following" in Britain as well. It's mainly Woolly who is made responsible for the BJH-sound. He uses the Mellotron "highly effectively". On the whole, the authors follow the verdict by Rolling Stone magazine: "They're doing everything right, but they don't have a rousing imagination and no convincing talent of presentation." Interesting is a quote by John Lees I've never heard before: BJH would not go the States because "the social situation over there would not justify such a step." A source is missing.

You can find the most in-depth article in the **Rockmusiklexikon** by Christian Graf / Burghard Rausch (1996). The authors claim that "everything is coming from the blues and everything is heading towards the blues". The history of BJH is reported rather complete. All albums are mentioned, as is the management and even the Weeley festival. The discography is also accurate apart from the fact that *Caught In The Light* is not included and John Lees' solo-album is called *A Major Fantasy*. And yet the article is full of abuses. The music is "shallow, thick-layered, overblown and kitsch". BJH's success is "hard to explain", and they don't even try to explain it. They're just stating that around 1980 the band had success with the students and other young people although there used to be critical media. *Welcome To The Show* is praised as "straighter", but still it's all "worn-out sound-carpetts right between joss sticks and scented tea."

The opinions about BJH in all articles are often taken out of the press - which in itself takes the verdicts out of rock encyclopaedias. Thus a vicious circle has been built, and the reporting on the band has been suffering from this vicious circle to this day.

There are two notable omissions: In the **Sachlexikon Rockmusik** by B.Halbscheffel / T.Kneif (1992) BJH are not mentioned, not even in the

Mellotron article. And the **Lexikon der Rock-Gitarristen** by Michael Rudolf / Frank Schäfer (1999) contains a so-called article on John Lees, but it simply reads that none of the editors happens to like him and they're therefore waiting for the 2nd edition to include some information. Well, that's just what we wanted to know...

* * * * *

The BJH Biography

In response to the many requests for an update on progress with our BJH book, it's getting there, but there's still some way to go! The first draft is complete, but parts needs re-writing and there's quite a lot of new material to be incorporated. At present we're aiming at a publication date of late 2002, but given that this may be the only book ever written about BJH, we will take as long as is necessary to ensure that it is definitive.

We're also collecting together as many unpublished photos as we can. Many thanks to those who have already contributed - if there is anyone else reading this who has any interesting photos we could borrow, please send them to us at the club address. All photos will be returned undamaged, and you'll get a credit in the book!

Barclay James Harvest London Astoria

March 29, 2001

Set List: 'A Devilish Intro'/'She Said'/'Festival'/'For No One'/'Iron Maiden'/'Hors D'oeuvre'/'Mockingbird'/'Child Of The Universe'/'In Search Of England'/'Harbour'/'River Of Dreams'/'Poor Man's Moody Blues'/'Galadriel'/'Suicide?'/'Brave New World'/'Medicine Man'/'Loving Is Easy'/'Cheap The Bullet'/'Hymn'

"Woolly's back - and they're doing all the old ones" muttered the Phil Mitchell look alike to his pal. And he's right: the Barclays are back from the dead just as surely as the pug-ugly EastEnders. Forget this 'through the eyes of' malarkey, too - when it comes to providing the

missing link between West Coast harmonies and prog rock, John Lees and the returning Stuart 'Woolly' Wolstenholme, the only two originals still on show, are, without doubt, still the absolute business.

It's a strange double act without a doubt, Wolstenholme blinks owlishly over his Mellotron like a headmaster behind a desk, while Lees dispenses trademark guitar flourishes and self-deprecating wit in equal amounts.

Not that he has to try too hard: the last of three UK dates, their first since 1992's 25th Anniversary tour, is attended by the kind of die-hards who applaud wind-breaks let alone instrumental breaks. Half seem to be foreign, too. But that's no surprise, since the Barclays have made their living *sur le Continent* these past

two decades. And the fact they pulled a full house in a tube strike suggests an autumn tour is well on the cards.

'River Of Dreams', a rare representative of the Woolly-less decade, gives the keyboardist a backstage breather, returning with mini-floral bouquets for Lees and additional ivory-tickler Kevin Sharp - but please tell me that the waistcoat was dug out of the closet for a dare.

As the duo traded vocal lines, the years rolled away and I was reminded of my first ever live review back in '74. Same band, after a fashion, and same writer, if slightly less breathless. Who'da thought we'd meet again in the 21st Century? Cue *EastEnders* drum roll...

Michael Heatley

Above: *Classic Rock*, June 2001

Below: *Record Buyer & Music Collector*, June 2001



Harvest Festival

Though Barclay James Harvest haven't officially toured the UK since their Silver Anniversary jaunt in 1992, the veteran progressive rockers revisited home turf in April in the form of original members John Lees (guitar) pictured above right and Stuart 'Woolly' Wolstenholme (keyboards).

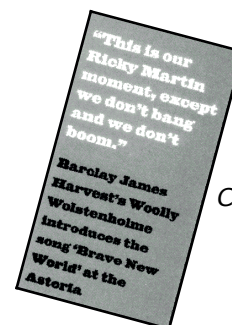
Their brief, three-date tour that culminated in a sell-out at London's Mean Fiddler (formerly Astorin) would seem to set up a larger venture later this year when the duo should have a new album out via Eagle Records. Meanwhile, singer and bass player Les Holroyd (above left) has reached the recording stage of his first solo album, but seems unlikely to be able to reclaim the name due to the billing of the 'other' group as 'Barclay James Harvest Through The Eyes Of John Lees'.

RECORD BUYER & MUSIC COLLECTOR

BARCLAY JAMES HARVEST Mockingbird

One of the more melodic bands of the progressive rock scene, BJH combined pop and folk influences to produce a very English sound and their best known track, *Mockingbird*, helped launch a career spanning almost 35 years. This compilation includes three more UK hits as well as the title track and a selection of album cuts. (Universal)

Blackpool Evening Gazette, June '01
[thanks to Peter Martin-Brooks]

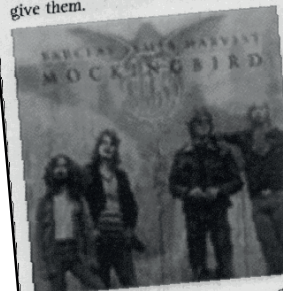


Classic Rock, May 2001

Barclay James Harvest 'Mockingbird'

(Spectrum - 544 493-2)
★★★★★

This long overdue retrospective may be confined to 12 tracks, but it offers a fairly convincing argument that behind bassist Les Holroyd's fey vocals and the fact that drummer Mel Pritchard always looked like he was about to drop dead, BJH deserved more than harsh UK critics were prepared to give them.



The title track remains one of the finest moments of 70s rock, and 'Child Of The Universe' and 'Hymn' remain defining moments for the band. Yet the up-tempo 'Life Is For Living' and the sweeping 'Berlin' are equally effective, and 1997's 'Back In The Game' proves there's life in them yet. Jerry Ewing

Classic Rock, May 2001

BARCLAY JAMES HARVEST Mockingbird

Spectrum 544 493 2 (67:10)

Not the new EMI collection of the same name (see Prog section), but a 12-song compilation covering the Polydor years, 1974-97 (despite "Mockingbird" itself harking back to Harvest days). Granted, if you're to do justice to BJH's superlative back catalogue, what you really need is a 4-CD Polydor box set. But for those who aren't familiar with the Barclays' classic melodic rock and AOR, then corks such as the awesome "Child Of The Universe" and "Poor Man's Moody Blues", the touching "Suicide" and catchy "Life Is For Living" are vital inclusions. The rousing "Hymn" and fragile balladic beauty of "Kiev" are also welcome. But what about overlooked album cuts such as "Death Of A City", "Sperratus" or "Skin Flicks"? A bit more imagination could've made a very good collection superb. Mind you, there's always the future box set option...

Tim Jones

Record Collector, May 2001

BARCLAY JAMES HARVEST

Mockingbird — The Best Of
EMI HAR5094 (76:01)

Not to be confused with the German LP of 1980, the '97 Disky set, or this month's Spectrum collection (see *AOR To Metal*). But how many times can EMI get away with repackaging much the same material from four Harvest albums in yet another compilation? Whatever — if there's anyone still unfamiliar with the class prog that BJH produced during the late 60s and early 70s, then this is a solid introduction.

Of the 17 tracks on offer, the pastoral "Early Morning" and "Galadriel" are sunrise-bright, "She Said" and "Mockingbird" are elegant rock classics, and for pomp and majesty look no further than the anti-war paean "After the Day" and ethereal "Moonwater" (with strings attached). Several other cuts are at once rustic or hippie-tinged. But where are such gems as "Medicine Man" and "Crazy (Over You)"? Oh, God. Volume 2 looms . . .

Tim Jones

Above: *Record Collector*, May 2001

Right: *Record Buyer & Music Collector*, August 2001 (review by Michael Heatley)

Barclay James Harvest - Mocking Bird (Harvest) Mockingbird (Spectrum)

Now here's a turnup for the books — two identically titled back catalogue collections (though they can't agree if it's one word or two). Neither is specially imaginative; though the Harvest collection has the better-known material and a sleevenote from BJH brain Keith Domone, it's material all fans will own several times over, while the Spectrum effort picks from the 1974-97 period when they were more popular in Europe than here.

No-one's yet combined the two periods of the band into a definitive compilation, but now would be the time to do so with members Lees and Wolstenholme having just played the first UK gigs in a decade. Unfortunately we have to make do with these.



A Special Flame ...

After a career of over thirty years, the flame still burns to perfection. This is BJH's secret. From the start, faith in the ideal, refusing to follow musical fashions and passing whims.

After the 1998 break, when all seemed to end, there was this explosive revival : Nexus tour, Revival 2000, the Greece and UK concerts in March 2001.

But why is the desire to see the band on stage again so great ? What is this invisible force that pushes us into the concert halls to acclaim the boys and hear again their great classics ?

It is the love of their music, of course, with all that it represents: spirituality, love, peace, liberty, truth, suffering, hope. A magical music that carries you away and does not leave anybody indifferent, but it is not just that ...

It is the sound of the band on stage that is perfect, dynamic and captivating. It is also the very successful revitalisation of great classics such as *Poor Man's Moody Blues*, *The Iron Maiden*, *Mocking Bird*, *Hymn* ... It is also this great friendship which unites the band today and the happiness expressed by John and Woolly at all times. It

is also because you don't want it to all stop one day.

BJH's music is like a clear and calm water spring, which attracts us because we need to appease our thirst. A spring from which we take one intense moment of happiness. A spring that never dries up. Fantasy music, music to think, to dream and, most of all, music with a human face, it touches your deepest self.

Incontestably, the year 2000 and the beginning of 2001 have been rich in events. I'm quite sure that the rest of the year will be too. We will probably have a second album from John and Woolly, a big European tour in the Autumn or early in 2002, Les' solo album, which the fans are all desperately waiting for and which I'm sure will be a great success, and why not one or two other compilations as well as a tour from Les and Mel.

There is no doubt, we will still have a few great years ahead of us to applaud the band (or the bands) and this, always with the same craze which for me is forever growing since the *Revival* CD release.

See you real soon boys for new shows filled with emotion ...

Philippe Plazenet

Marketplace

I WOULD LIKE TO MEET up with fans in and around Brighton for occasional drinks and any future BJH gigs! Also looking for video copies of *Caught Live*, UK/foreign TV clips etc. Please contact:-

Liane Laurier
Flat 10
39 Clermont Terrace
Brighton
BN1 6SY
Tel. 01273 541842

FOR SALE OR SWAP: ALL BJH vinyl singles, albums, promos along with press cuttings from 1968 to 1990 and photos. Rare items include the quad version of *Once Again* the 1984 interview album, the beer mat!, *XII* press pack, Alan Freeman voice over promo of "Life Is For Living", flexidiscs and CD promos. If you are interested in any of the items or would like details please send an SAE to:-

Peter Martin-Brooks
318 West Drive
Thornton Cleveleys
Lancashire
FY5 2RX

I'M LOOKING FOR a video of Simon & Garfunkel's "Concert in Central Park 1981" in VHS format. Please contact:-

Christian Stahl
Dreikönigsstr.22
57482 Hünsborn
Tel.:0170/1685318
Germany

CONGRATULATIONS to Stephen and Christine Murphy, whose little boy was born on the 29th January, 2001 and is called James (after you-know-who) Stephen William...

...and to David and Eri Jeffery, whose daughter Jennifer Anna was born on May 7th...

...and to Manfred and Maria Poll, whose son Henrik now has a baby sister called Maike, born on 27th May. Best wishes from Inny and from all of us.

Coming Soon...

More news from Les and Mel, John and Woolly, exclusive reports on their forthcoming albums, interviews etc. Also look out for information on the other musicians involved, features on the band's instruments over the years and more.

NL55 is due out at the end of November, and the last copy date for contributions or adverts is October 20th.

