



Nova Lepidoptera

The Barclay James Harvest Magazine

Number 55, December 2001



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DAVID WALKER

We are very sorry to have to report the death of David Walker, Barclay James Harvest's business manager since 1977, on August 30th, 2001. David was taken ill during a family party to celebrate his son's 18th birthday, and died in hospital in the early hours of the next morning.

I'm sure that you will join with us in offering our thoughts and sincere condolences to his family, to the band and to all those who knew and worked with David.

A full appreciation begins on p. 8 of this issue.

The Future

With the sudden death of David Walker it was inevitable that the band's plans for the rest of this year would be thrown into uncertainty. Work on the forthcoming albums from Les and Mel and from John and Woolly was temporarily held up whilst they came to terms with the loss, and of course there are many issues yet to be resolved around the future management of the band.

In the short term, though, most of the ground work is already in place for next year, which looks like being an extremely productive one for BJH fans of all persuasions. In all likelihood we will see more new material and activity from the members of Barclay James Harvest in 2002 than in any year since 1971, with two new studio albums in the pipeline, plus the possibility of live concerts from both camps.

Les and Mel's Album Due in February

The tentative release date for Les's album mentioned in the last NL was, of course, overtaken by David Walker's passing, and the album will now be released as soon after New Year as possible.

Although we haven't yet heard any of the recordings, we can now reveal some of the people who have been involved in the project.

The album is being recorded at Revolution Studios in Cheadle Hulme with Andy MacPherson, who has previously worked with BJH on the *Welcome To The Show* album.

Amongst the people involved in the album (apart from Les and Mel, of course!) there are musical contributions from former members of Sad Café, Mike Hehir (lead guitar) and Ian Wilson (backing vocals), plus Steve Butler (ex Monroe), also on backing vocals.

No news yet on which label will release the CD, but several well-known labels have expressed an interest and a deal is likely to be finalised before too long.

John and Woolly's Album Underway

John and Woolly's plans to start recording in September have also been somewhat delayed, but they have now just started work, and it is hoped that their album will also appear in the first half of 2002. John and Woolly have also been in contact with a new tour promoter and although nothing has yet been firmly planned, there is a likelihood of more live shows in the UK, France, Germany and a number of other countries next year.

"Caught Live" DVD?

On behalf of the band, we have managed to acquire a 16mm cinema film of "Caught Live", which lasts 50 minutes, along with 40 minutes of film from the Drury Lane concert in 1974, which also includes two tracks by Rare Bird. There is quite some interest in making these available together on one DVD, and all options are currently being considered. As ever, we will let you know the outcome, and if it happens, we will try to offer the DVDs for sale through the club.

Samy Deluxe Stays In The Charts

German rap artist Samy Deluxe, who sampled the intro of "The Song (They Love To Sing)" for his own track "Weck' Mich Auf", has been keeping Les Holroyd's music in the German charts for some considerable time now. Since his album first entered them at No.2 on 7th May, it has not left the Top 100, and the recent release of an EP of the track has sent the album further up the ladder again. In fact, the EP itself made No.4 in the German singles charts, and has also charted in Austria and Switzerland.

Tribute CD Success

Apologies for omitting the fans' tribute CD "Everyone By Everybody Else" from the order form in the last NL. The CD was released on 25th September and is already into a second pressing! The response was very positive, and we'll be printing some reviews from those who tracked it down online or by writing to us on page 18 onwards. This time, we'll make sure it's on the form, and that we have plenty in stock. Prices are £6.00 for the UK, £7.00 for Europe and £8.00 elsewhere.

Japanese Deletion

Only weeks after the two Japanese remastered CDs of "Everyone Is Everybody Else" and "Time Honoured Ghosts" had been released, it appears that "Time Honoured Ghosts" was already sold out, and no more copies seem to have been pressed.

When we ordered more copies direct from Japan, we were sent the wrong title, which means that we now have lots of "Everyone" and not much hope of ever obtaining any more copies of "Time Honoured Ghosts".

Anyone who has been holding back their order in order to buy both at the same time, should make sure that they get hold of at least one of the two titles while they can, for once these have gone, they are unlikely to be on sale again.

If you come across any copies of the Japanese "Time Honoured Ghosts" anywhere else, our suggestion is to grab them!

No More European Currencies, Please!

As we approach the date when the Euro becomes official currency in many European countries, we can no longer accept any European currency (other than Euro from January) as payment for orders or membership with immediate effect. Due to the short period in which the old currencies are still legal tender, it would be too difficult for us to get them exchanged in time, and the club would inevitably end up out of pocket.

Whilst we are aware that it will mean a lot of inconvenience for some members, we can still accept cash in Pounds Sterling or US Dollars, and as soon as Euros are available as cash, we will happily accept that. In the meantime, the only other acceptable methods of payment from abroad are credit cards and International Money orders.

...Other Short Stories...

... Thanks to Lolli Balke for letting us know about another **Various Artists compilation** with a BJH track - *Rock Festival* is a 4 CD compilation which includes, amongst bands like ELP, Jethro Tull, Deep Purple and Argent, BJH's "Rock 'N' Roll Star"...

... Thanks to Wiebke Conrad for telling us about a CD called **Gregorian - Masters of Chant, Chapter II** which was released on 15th October. It features monks singing Gregorian chant versions of, amongst others, "In The Air Tonight" (Phil Collins), "Stairway To Heaven" (Led Zeppelin), "Wish You Were Here" (Pink Floyd), "Lady d'Arbanville" (Cat Stevens), **"Hymn"** and "This Is Not America" (David Bowie/ Pat Methany). More information and sound clips (albeit not of "Hymn") can be found at www.gregorian.de

... John decided to **auction** some of his guitars on the Internet. Three guitars were sold, the instruments in question being two KET guitars, which were specially made for the 1980 Berlin gig, and the Alembic customised Fender Strat which he used to play in the Seventies. There's no need to panic, though: he has no plans to retire, but was just clearing his attic. Some posters from John's collection will be going up for auction soon ...

David Walker

8th May, 1944 - 30th August, 2001



Thursday August 30th, 2001 was a significant day in the history of Barclay James Harvest for two reasons. It marked the 21st anniversary of the band's landmark concert on the steps of the Berlin Reichstag, possibly their finest hour, but, sadly, it was also the day that the man who was largely responsible for that triumph passed away.

David's first foray into the world of showbusiness came not in the field of music, but in football. He was the man who, when the 1966 World Cup was staged in England, saw the potential of a mascot which would be recognised all over the world, and "World Cup Willie" was born. In partnership with



David Walker

England captain Bobby Moore, David set up a business to exploit the logo on everything from shirts to cereal packets. England's subsequent triumph in the competition did the company no harm at all, and the use of a mascot has been *de rigeur* for sporting events ever since.

David first came to prominence in the music business as business manager of glam rockers The Sweet, and it was through them that the first connections with Barclay James Harvest were made. The Sweet's concert booking agent was Lindsay Brown, who also represented Barclay James Harvest for Harvey Lisberg's Kennedy Street Enterprises. David and Lindsay set up a company called Rock Exchange, then, when BJH's contract with Kennedy Street expired, were asked by the band to take over their management. The pair set up Handle Artists Management as a partnership, with Lindsay looking after their live work and David responsible for their business management, recording contracts etc.

In 1994, interviewed in the official Barclay James Harvest fan club magazine, David described his first experiences with the band:- "I became a fan of Barclay James Harvest in 1975/76, which is a lot later than a lot of fans, so I'm a baby in real terms, but I will never forget being in my office and

hearing, coming through the walls, the first recording of "Hymn", which I believed was Barclay James Harvest's anthem. As a result of hearing "Hymn" that was the first time I went to see them, and I fell in love with Barclay James Harvest."

David was perhaps best known for his management of Status Quo, whose continuing popularity to this day is largely a result of his efforts. It was Walker who, faced with a tacit ban by Radio 1 on playing Quo records, threatened court action and won a huge amount of publicity for the band in the process. He also had a knack of coming up with unusual ways to get publicity - for Quo it was events such as a series of 25th Anniversary celebrations at Butlins holiday camps or the "Rock 'Til You Drop" record-breaking series of concerts around the UK in one day, for BJH it was concerts like the 1980 West Berlin show and its East German *Glasnost* follow-up in 1987.

Status Quo and Barclay James Harvest were his main artists, but he also managed acts as diverse as Pepsi and Shirley and Adrian Gurvitz. It is his work on behalf of Barclay James Harvest, though, for which we shall remember him, not only in the good times such as Berlin and the hugely popular European tours of the eighties, but also for sticking with them in the lean years, even to the point of

David Walker

representing John Lees in the High Court in a successful defence of a copyright action brought against the band by former musical director Robert Godfrey. His commanding presence will be sadly missed.

David Walker died in hospital from a heart attack in the early hours of August 30th, having been taken ill at his son Charlie's 18th birthday party the previous evening at their home in Gerrard's Cross. He was 57.

Amongst those paying their tributes in the trade paper *Music Week* were:-

Lindsay Brown:

"It's very sad. David wasn't just a manager, he was a popular man, a friend to his artists and a friend to the industry.

Pip Williams:

"He had two of his own kids, but really his family was much larger because he was always concerned with looking out for everyone else."

Lucian Grainge (Chairman and Chief Executive Officer of Universal Music, who consulted David for advice at the start of his career with Polydor):

"It's beyond tragic. David was one of the smartest and shrewdest people I knew. He was ahead of his time, with a wonderful sense of humour".



Keith Domone
Photos: Monika Domone

The Fan Club CD



Au Naturel

Swallowtail SWALLOW 5

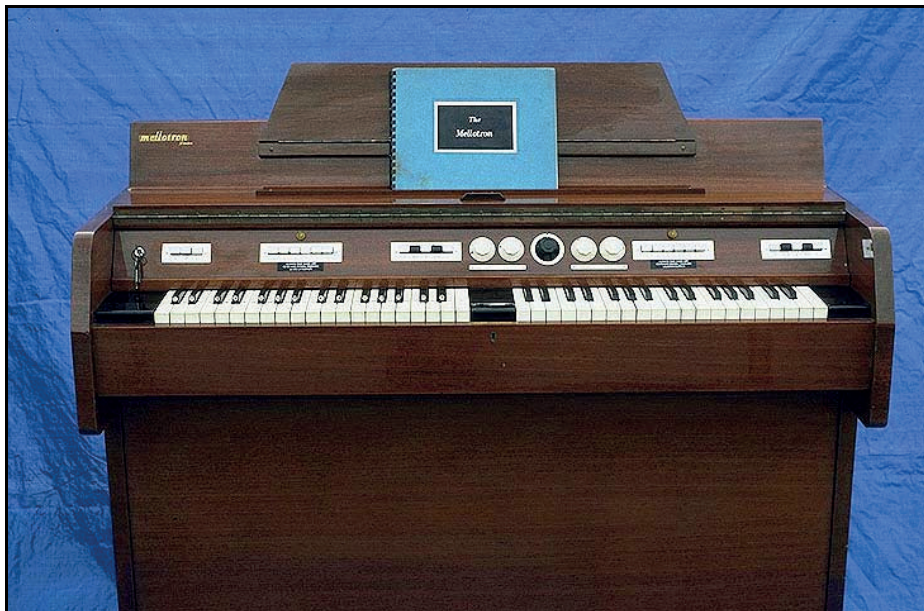
Child Of The Universe
In Search Of England
Panic
Cheap The Bullet

This year's exclusive free fan club CD features live recordings from last year's Barclay James Harvest Through The Eyes Of John Lees tour, with "Panic" recorded on December 12th at the Würzburg-Lengfeld Soundpark Ost, and the other three songs from (we believe!) the gig at the Aalen Greuthalle on December 15th.

As the CD title suggests, these recordings are raw and unadulterated, being recorded straight to mini-disc from the on-stage mixing desk and mastered on the fan club PC! Whilst the CD does not, therefore, reflect state-of-the-art reproduction, we reckon that it captures the real live atmosphere and complements the *Revival* package by featuring four songs which were not included on that CD - indeed, three of them have not appeared on any live album before.

Special thanks to John, Woolly, Craig, Kevin and Jeff.

The Mellotron



The Mark II

Everybody reading this article will have certain personal times, places, people and things which will forever be associated in their minds with Barclay James Harvest. Few of these, though, will be common to all fans of the band - in fact it seems likely that apart from the individual band members and their songs, the only things which have become synonymous with BJH are the butterfly and the Mellotron. This is the story of that instrument and how it came to be inextricably linked with our favourite band. The Mellotron story actually goes

back to early 1962 when an American called Bill Fransen contacted Midlands-based engineering company Bradmatic Ltd (run by three brothers, Les, Frank and Norman Bradley) to see if they could produce seventy matched tape heads.

The Bradleys were naturally curious as to why someone would want all these tape heads and were shown an American keyboard instrument called the 'Chamberlin', which had been made by Harry Chamberlin

and replayed pre-recorded tapes, one per key, of real instruments.

Norman, Frank and Les Bradley
[picture courtesy John Bradley]



The Chamberlin (once described as "a sideboard with keys on!"), had many shortcomings, but the Bradleys were impressed by the concept. The Chamberlin was also very difficult to produce in large numbers so the Bradleys refined and added their own innovations to the design and produced a new instrument that was named the Mellotron Mark I (The name came from MELOdy and electRONics but was finally spelt with two "L"s).

By the end of 1962 a factory was opened in Streetly, Birmingham. The first Mellotron produced was the Mark I and was designed as a home instrument along the lines of an electronic organ. Fifty-five of these mighty (and heavy) beasts were made in 1963. The Mark I was quickly followed in 1964 by the improved Mark II. Most

Mark I's were converted to Mark II spec as well. Having, like the Mark I, two thirty-five note (G - F) keyboards side by side it looked very similar. About two hundred and fifty were made between 1964 and 1968, and it's at this point that our heroes enter the story: towards the end of 1967 Granada TV made a short film depicting the band's music and lifestyle. To record the music for the film, the band hired a Mark II Mellotron in order to produce an orchestral sound. At the time, very few bands were using Mellotrons, the most notable exponents being The Beatles (the classic example being the opening bars of "Strawberry Fields") and The Moody Blues. The Birmingham dealer from whom they had hired the instrument was surprised when they were the first customers who wanted to tune it, and asked if they'd like to buy it - they got not only a good deal, but also a very distinctive sound which would rapidly become a BJH trademark.

In the early days both Les and Woolly mastered the cumbersome beast, and as late as *Baby James Harvest* Les was credited with Mellotron on "Crazy (Over You)" and part of "Summer Soldier". However, as Les began to concentrate on his songwriting and singing in addition to becoming the band's bass supremo, Woolly gradually became the unchallenged wizard of the Mellotron.

The Mellotron

The M300 followed the Mark II and BJH were amongst the first in the queue. The Mark III was the only production model that used 1/4" tapes and about sixty were produced between 1968 and 1970.

The M300 was followed by the most well known and successful model, the M400. By now Mellotronics had realised that the main customers for the instruments were rock bands so this was the most portable and oft-gigged version. Around two thousand M400s were produced between 1970 and 1986. This includes all Novatrons and a one-off teak-finished batch of a hundred produced by EMI in the mid seventies.

A variation on the 400 was the Mark V that was basically two 400s side by side with a common capstan but only thirty were produced before disaster struck and the parent company Mellotronics went bust. Although Streetly, who were actually producing the instruments, were still financially sound, they were no longer allowed to call the instruments they produced 'Mellotrons'. The reason for this is that the registered name 'Mellotron' was sold by accident along with the other assets of the company 'Mellotronics'. The M400 was quickly re-christened the 'Novatron' and was produced until the sad (but temporary) demise of Streetly Electronics in 1986.

Amongst the many bands who have used Mellotrons to greater or lesser effect are The Beatles, King Crimson, The Moody Blues, Genesis, The Strawbs and Led Zeppelin, plus, more recently, bands like Suede, Radiohead and Oasis.

Today, Streetly Electronics is in business again, restarted by Les Bradley's son John and Martin Smith of *Rime Of the Ancient Sampler* fame. As the unique sound of the Mellotron becomes fashionable again, so demand has increased. Sadly this has caused a considerable hike in the price of a Mellotron, so if you're in the market for one, expect to pay around £3,000 for an M400 that has been professionally restored by Streetly - get yours now!

Keith Domone

[With acknowledgements to Norm Leete's Mellotron Page at <http://members.aol.com/tronpage/>]

Mellotron M400



The BJH Fan

Sociologists have been working late into the night at one of Britain's premier seats of learning in a quest to establish the different categories of BJH fan. Funded by a government grant of £180,000 it has taken four years for the research project to be completed by Prof. V. Simmons and her team at Diggle University.

1. The John Lees Fan.

This category of fan combines an enthusiastic appreciation of John Lees' songwriting and guitar playing with impassioned support for an allegedly underachieving Division 1 football club. In a letter to the chairman of the football club urged that the lads run out each Saturday to the sounds of "Rebel Woman"; disappointingly, there has so far been no reply.

2. The Record Sleeve Fan

Popping into W. H. Smith one day in 1975 to buy the catchy new single by Pilot, this fan's eye was caught by the sleeve of THG. Bought the record; still can't understand what John Lees is going on about in "In My Life", though.

3. The 1974 Fan

Remember the day at school when someone showed you the Everyone sleeve and asked you to point out which one was Barclay James Harvest? Of course you pointed randomly to one of the blokes pictured there. Just to prove you weren't a complete berk, you bought the record on the way

home. It was "Poor Boy Blues" that did it (though you told your mates that "For No One" was your favourite).

4. The 1980 Fan.

The secret was out And the Barclays proved your point by hitting a purple patch in their writing, turning in lovely tunes such as "I'm Like A Train" and "How Do You Feel Now?".

5. The Heavy Rock Fan

Whenever the Harvs turned up at the Birmingham Odeon so did the city's heavy rock fans. Good job then that our favourite Lancastrians brought their Fender Stratocasters and (12" x 8") Mounted Tom Toms on these occasions and left their oboes and cellos at home.

6. The Not-Judie Tzuke Fan

April 1981. You were the only person in the audience at the Birmingham Odeon not there to hear "Stay With Me Till Dawn". You shouted for "Waveform" and the people around you thought you were mad (Why is that bloke shouting at that bloke who no one has heard of?). But the other person not there to hear "Stay With Me Till Dawn" didn't hear you and ploughed on with stuff from *Black Box* (though he did do a spine-tingling version of "The Iron Maiden").

Stephen Roberts

David Walker

I was very sad to hear of the death of David Walker. Despite disagreeing with some of his early ideas when the band became successful (Pip Williams, Bias Boshell, Berlin concert) I think he was a great manager for the band, particularly when the court case began in 1985. It was clear even from my point of view as a fan that David loved BJH as a fan too, and was ferociously protective of them - he sometimes used to ask the fans to "back off" their criticism of the band at difficult times for the band. In doing so, his motive wasn't that he was worried that criticism would damage the band commercially; rather the feelings and amount of stress on the band members themselves.

Despite the band being totally ignored by the UK music press, I also thought David was pretty clever at getting the band noticed - note the cheeky "barclay james harvest stand up" t-shirts, which parodied the then-fashionable "james sit down" shirts. This was covered in all the rock press!

I also was very impressed with his loyalty to the band - it would have been very easy to walk away from the band after being dropped by Polydor UK in 1993 or Polydor GmbH in 1997. His idea for BJH's subsequent sabbatical - two BJH's

through the eyes of John and Les has ensured that the BJH scene today is as vibrant and active now as at any time since the seventies.

I never met David Walker, but I feel eternally grateful to him for helping my four favourite musicians bring such wonderful music to my ears. My thoughts are with David's family, and with the band.

Dave Jeffery

Track Of The Fortnight

A summary of a favourite topic on the online discussion list - overviews by Kev Walker in Oz:

Crazy City... Overview.

Graham wrote:
It saddens me that some of the progheads on this list seem to have problems with anything that rocks or pops. It's almost as if the slightest hint of a whiff of simplicity might offend their delicate sensitivities. Graham also wrote: "Crazy City" is a magnificent song imo, in every sense. It has power, purpose, complex rhythm, anger... whilst at the same time retaining a highly melodic structure, gorgeous harmonies and a strong pastoral reference that are trademark BJH. A very passionate review from Graham and the only one to "rave" about this song, although Bridget,

who is a "grammarist", approves of the lyrics so that's a big plus, they make absolute sense! (hope she approves of my grammar). Quite a few prefer the "BJH Live" version which is said to be faster and rawer, Pete Noons doesn't like the lyrics especially the words that go "Say..hey" or "Bird...Ird". He finds it to be a poor standard, using words that just don't fit... it. Kev Sterry doesn't think it's a classic and rates it 8th best on the album. Speaking of the album many think this (EIEE) their best. Rich thinks the drums "make" the song and Mathew likes to sing it in his car.. har. Oops, bugger I did it again. Does this only happen when you play the song, Mathew, or is it a spontaneous action that can happen anytime, anywhere? Perhaps the last word should go to Graham who chose the song; Kev Walker will delight in learning that this is by far my most whistled song (by **any** band) - but whilst I am whistling the tune, the lyrics are hammering at my senses!

Jonathan... Overview

Superb, Brilliant, Faultless & Exquisite, these words were from Kevin Crossley and seem to sum up everyone's feelings about this song from Les. Not one bad review! the song is in most people's Top 10 BJH songs. I guess we all know the subject matter - *Jonathan Livingston Seagull*, the famous book and then movie of the same name describes the life (and ultimate death) of a Seagull who strives for

perfection in flight and in life. Les's words seem to fit the subject perfectly. Some reviewers couldn't decide on the best version - *Time Honoured Ghosts* or *Live Tapes* effort. Rich Milligan describes it as Les's finest hour and thought it would have fitted nicely in "Everyone Is Everybody Else" a favourite album for many fans. I'm not so sure, I kind of like it where it is. Barbara James mentioned that the drumming on the songs long coda was military in style and Janet Iles thought the "middle section" or "bridge" sounded very Beatlesque in its style, Sgt. Pepper vintage (I thought more Magical Mystery Tour) anyway, well spotted Janet! I'd suggested, for those who hadn't had the experience, listening on head phones (the better quality the better) this gives a new dimension to Jonathan, Mathew tried it and agreed. So there we are, total agreement, Jonathan is one of the best BJH tracks ever and rates up there with the other classics. Oh just one voice of a complaining nature from Bridget re the words "Like the Passing Wind", poor Bridget keeps thinking of the "other" meaning and suggested that the words could have been re-worked but sorry Bridget, no one agreed with you, but hey, don't think of that, think of this; "See the Painted Silver Sunlight On His Wings as he Sails upon the Breeze and Slowly Skyward" Ahhh, now them's lyrics...

The Tribute CD



Excerpts From Your Reviews

Overall verdict:

First impressions: a big well done to everyone involved. Although some of it didn't work for me, there are a few stunners on there. *Grant Mason* Firstly the CD itself is outstanding, absolutely brilliant, just for its energy and the concept alone.

Rich Milligan

Well, hell, I liked all of them, really. Isn't it amazing what fans can do?! *Sue Curtis.*

It's great to have such a range of songs from so many different eras of BJH, and to hear different versions of favourite tunes.

Janet Iles

I LOVE IT! From first to last notes. Love the artwork and very good sleeve notes. A little gem and I will be playing it often. Vol. II likely?

Claire Powell

Kev Walker's "BJH Titles"

A few of my favourite moments, Kev's opening track is a wonderful scene setter, really whets the appetite.

Rich Milligan

It's a wonder I haven't worn out the CD continually playing the track - I love it! (repeated at least 12 times during the day).

Janet Iles

"Titles" is gorgeous, marvellous. Should be handed out to radio DJs.

Claire Powell

The Silent Spring's "How Do You Feel Now?"

Really a beautiful voice that I'll like to hear in a live session with musicians, the singer has a true potential, moving and concerned, completely at the service of the song.

David Saingery

The singer has a really nice, soulful tone that just fits this song.

Rich Milligan

"How do you feel now" - which I have always loved, and don't feel it ever gets any airing, so now I can play it all the time - lovely!!

Janet Iles

Tim Beckwith, "I'm Over You"

Great harmonies, and played with great empathy and feeling.

Janet Iles

Rather taken with Tim's I'm Over You - an inspired choice to cover, I think - a song dying for an updated version.

Sue Curtis

Tim's version of "I'm Over You" is superb, his vocals seem to fit the song perfectly, as if he wrote it, I'd like to hear this with Mel's drums, like The Dogs I can't stop playing this Tim, well done!

Kev Walker

David Witts: "Crazy City"

Here is the most sympathetic track of the album. Completely made at home, this is MIDI technology which is used really skilfully. A track done for fun, he said. Yes, but seriously realized and finally convincing. When passion overcomes the lack of musicians and studio production...

David Saingery

I never imagined "Crazy City" as a *paso doble* but I'm working on it.

Claire Powell

Reminded me a bit too much of Raw Sex who used to be on French and Saunders ;^)

Grant Mason

Alan Hawkes, "Loving Is Easy"

Powerful! The original studio version is clearly the model. Supported by an enormous wall of surrounded guitars, the saturated voice is efficient and serves the provocative words from John. I'd like to hear you shout, Alan. This kind of track deserve a live performance. A very Rock interpretation, indeed!

David Saingery

Why does the backing track of Alan Hawkes' "Loving Is Easy" sound so strangely familiar to me?

David Witts

Sparkly Flames, "Jonathan"

Maybe the best original interpretation from the album. I'm sure that BJH are honoured by this loyal and majestic re-creation. Anybody who loves BJH must listen to Sparkly Flames, it's really great!

David Saingery

The instrumental of Jonathan worked very well.

Rich Milligan

The Dogs, "Ursula"

I appreciate where acts have taken the trouble to put a new slant on an old song - like the "2 am back in the hotel after a BJH gig" version of "Ursula".

Claire Powell

I absolutely love "Ursula" by the Dogs, this group has taken the song somewhere else. It sounds like one of those classic sea shanties that's been around for centuries.

Kev Walker

K-Bal, "Yesterday's Heroes":

Hey, not far off bettering the original version ! The synth part is formidable, absolutely better than the one you know. The voice is wonderful, high and clear. Oh, I would love to hear you live, man. Worth more than one listen.

David Saingery

Who is that guy? Wonderful voice, and great version of the song. *Janet Iles*

The singer's accented voice really gives this track a mystery flavour, almost ghostlike.

Rich Milligan

3rd Day Rising, "Hymn"

Just as I was wondering what was going on, with the classical picking and the spoken verse - BAM ! Hit right between the eyes with a stonking rock version of Hymn. What a great interpretation!

Grant Mason

Fantastic - a really unusual rendition, with a fantastic explosion of sound!! Can you imagine how that would sound live! Wow!!

Janet Iles

3rd Day Rising's track is, I would say, the most musically accomplished on the CD and, in the words of Juan, "Rocks"!

Rich Milligan

Whether 3rd Day Rising's "Hymn" is to my taste, I'm not sure, but nobody will snooze during it.

Claire Powell

You know, I ought to hate 3rd Day Rising's Hymn (as I'm a sad old hippy who doesn't like change), but somehow, I think it's rather good.

Sue Curtis

David Witts, "Mocking Bird" (Ibiza remix)

The Ibiza mix pleased me more than "Crazy City" since it's an original take on the song.

Grant Mason

Really refreshing, and I'd really like to see the reaction in a San Antonio night club if they slipped that into a night's rave.

Rich Milligan

The techno version!!! This is a gag track - makes the album heterogenous but constantly enjoyable.

David Saingery

Christian Stahl, "Poor Man's Moody Blues"

John's "doppelganger" sounds wonderful - where did he get such a mellow voice?

Janet Iles

Doesn't he sound uncannily like John! And his version of "PMMB" sounds as though it was done for *Live Tapes*. Outstanding!

Grant Mason

A real Stars In Their Eyes contender.

Rich Milligan

On first listening, shock. BJH reformed participating in their fans' tribute CD?. The most "in their eyes" track. Moving.

David Saingery

Hutton and Brimble, "Spirit On The Water"

A great version, almost like the real thing - they even got the strange, slightly off-beat syncopation.

Grant Mason

Synth version and beautiful voices. Very close to the original track.

Can't imagine a better compliment. The sound is perfect, rich, deep, with a 3D musical image which makes this song passionate listening from beginning to end.

David Saingery

Clotheas, "Ursula"

The best track IMHO must be the absolutely mad version of "Ursula" by Clotheas. Crazy and really over the top, and all the better for it.

Rich Milligan

Crazy, mad and utterly likeable keyboard-in-a-bedroom; I can almost see him (or her?) bopping

about like a maniac as it plays.

Grant Mason

The rock 'n' roll version. My wife immediately came for a devilish dance. I couldn't refuse. It continued with TooLate's "Hymn", but slowly, of course. And what happened after the slow is legend now, but absolutely private. Thanks for that, dear Clotheas.

David Saingery

Ian Alexander, "The Streets Of San Francisco"

My favourites are "Ursula" by The Dogs and "The Streets Of San Francisco" (an overlooked track all the way) by Ian Alexander. Neat guitar playing.

Andreas Kubik

Lovely, faithfully accurate rendition.

Grant Mason

One of my all time favourites. This is the perfect example of a good use of home studio. You're a fine musician, Ian. When listening to the song, I was looking at my pictures for the CD cover, and was thinking that we feel in the same way.

A very moving interpretation.

David Saingery

TooLate, "Hymn"

The more straight-laced version of "Hymn", but accurately done and a great version.

Grant Mason

"Hymn" by TooLate,..... what can I say?.. it's tremendous. At this point in time I think it's better than the original, a real build up of drama and glory, superbly sung and played, I'd like to check out more by TooLate before it's.....!

Kev Walker

As regards *Stars In Their Eyes* treatment, you can't top Christian's "PMMB" and TooLate's "Hymn".

Claire Powell

Artwork & Package:

I have to say how bloody impressive the whole packaging is! This is NO amateur production, the artwork is stunning, and the concept of the front cover is up there with THG or GTE. The sleeve notes are wonderful, Tim, and really sum up what I'm sure most of us feel about the band. What makes it even more special is knowing so many of the names that appear on it. I bet there aren't many bands who have been honoured by their fans in this way! In awe,
Rich Milligan

About the artwork cover, I can't comment as I am the creator of the pastoral pictures (cover and back cover). David Witts (also known as the Magician of MIDI) has done the paintings that you can see onto the inner sleeve, and Kevin Crossley worked closely with me for the inner sleeve picture that he had done as an alternative cover (page 4) which is his own creation. Many thanks David and Kev. For those who want to see the pictures in their full glory ;-), and eventually print them, they are available at: <http://content.communities.msn.com/BarclayJamesHarvestfollowers/photoalbums>

David Saingery

Marketplace



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Peter Kendall
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WANTED: Copy of the *Caught Live* film on video. I'd be delighted even if someone could lend me a copy for a few weeks! Contact:-

Gavin Matthews
16 Rose Crescent
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CONGRATULATIONS to Tarja and Kari Ahtiala, whose second daughter Varpu was born on 19th September...

... and all our best wishes also go to Linda and Mark Williams, who had a baby boy called Ryan on 6th October, 2001 ...

Coming Soon...

With 2002 shaping up to be a very exciting year for BJH fans of all persuasions, NL will be the first to bring you album previews plus interviews with Les and Mel, John and Woolly, plus tour dates as soon as they are announced.

NL56 is due out at the end of February, and the last copy date for contributions or adverts is January 20th.

