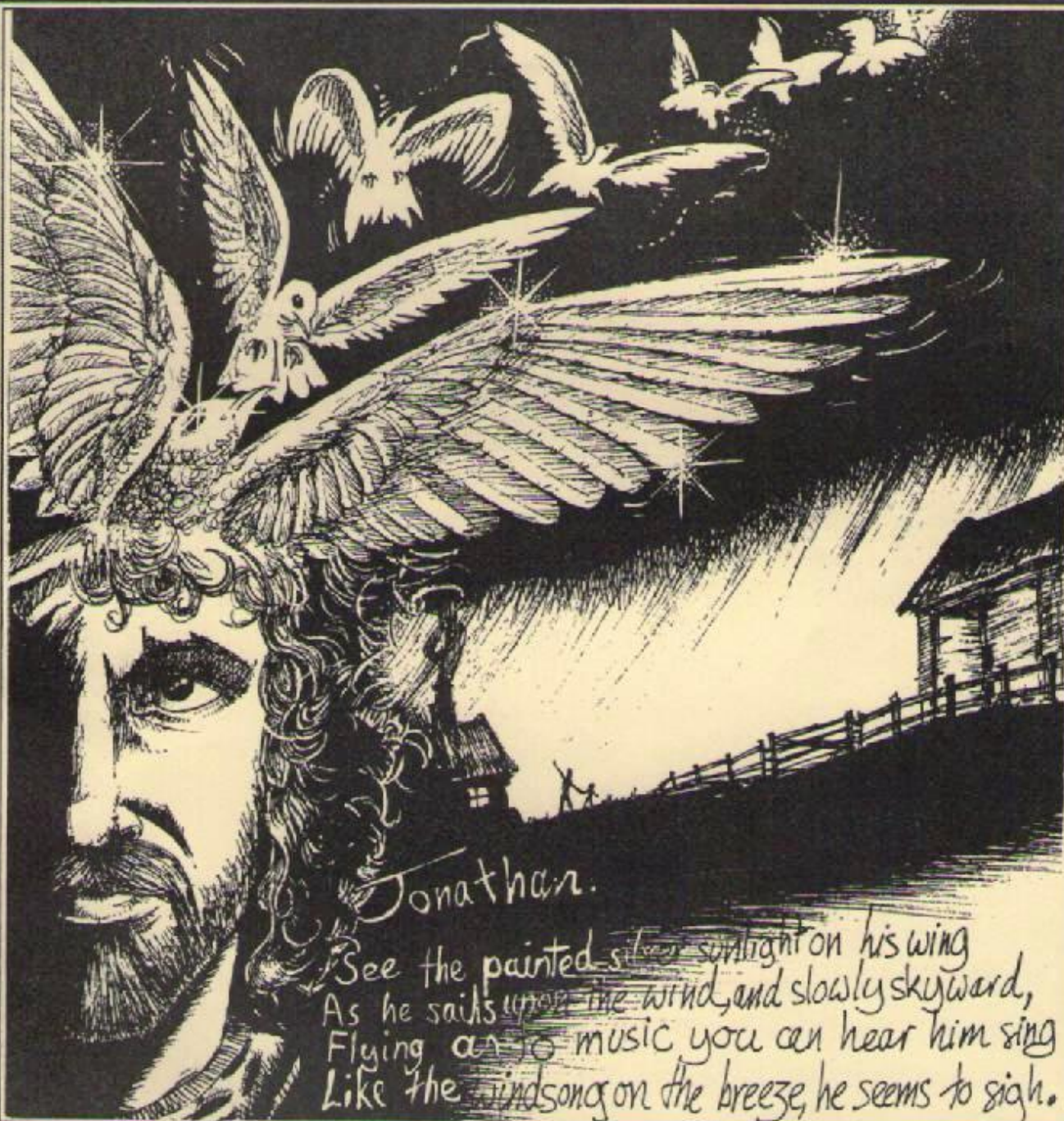




# Nova Lepidoptera

Magazine Of The International Barclay James Harvest Fan Club



Jonathan.

See the painted ~~stars~~ sunlight on his wing  
As he sails ~~upon~~ the wind, and slowly skyward,  
Flying ~~and~~ to music you can hear him sing  
Like the wind song on the breeze, he seems to sigh.

Number 18

September 1992







# Nova Lepidoptera

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

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# Nova News... Nova News...

## BJH IN THE STUDIO SOON

Barclay James Harvest are about to begin recording their sixteenth studio album. As NL went to press, a band meeting was due to take place, to discuss which studio and producer would be used, as no decision has yet been made. John and Les have spent their time since the tour in writing new material and recording demos. Although, as usual, they wouldn't want to give too much away at this early stage, the band are extremely keen to start work, and say that they have some very interesting ideas to work on. NL readers will, of course, be the first to know about the new songs, and we hope to bring you an exclusive preview in the next issue. There are no plans for any live dates at present, as BJH obviously want to concentrate their energies on the new album. It's always difficult to estimate release dates before work has even started, but it seems likely that we can expect the album to appear in the shops early in 1993.

### Live Video Out

The video of BJH's concert at London's Town & Country Club on February 16th, 1992 was issued by Virgin Video in June, under the title *The Best Of Barclay James Harvest Live*, with the same cover design as the UK album and starring rôles played by numerous club members! The video is an extended version of the concert broadcast by ITV in the UK earlier this year, with a total running time of about ninety minutes, and the complete track listing is as follows:

*Mockingbird; Cheap The Bullet; Medicine Man; Play To The World; Child Of The Universe; Life Is For Living; John Lennon's Guitar; Suicide; Rock'N'Roll Lady; Berlin; Poor Man's Moody Blues; Stand Up; Shadows; Hymn*

Thankfully, the minimum of post-concert overdubbing has been done, although those who were there will chuckle at the start of "Cheap The Bullet"! Unfortunately, Swallowtail can not supply copies of the video, but you should be able to order it from any video shop: the catalogue number is Virgin Video VVD 1051.

### 'Best Of' Details

*The Best Of Barclay James Harvest* was finally released in the UK on June 29th, with the track listing as stated in NL16 except that "Stand Up" is included instead of "Kiev". There are now at least five different versions of the album, so here is a summary in order of release date for those amongst us who are terminally confused!

#### GERMANY:

LP/CD/MC (Polystar 511 439-1/2/4)

Release date: 01-10-91

Cover: Vintage Jaguar car

Track listing:

*Hymn; Loving Is Easy (Fantasy); Berlin; Child Of The Universe; Victims Of Circumstance; Poor Man's Moody Blues; Mockingbird (live at Treptower Park, 1987); Life Is For Living; Ring Of Changes; Titles; Welcome To The Show; Sip Of Wine; John Lennon's Guitar; Rock'N' Roll Star; Love On The Line*

n.b. all tracks except for *Mockingbird* are original full-length album versions. To the best of our knowledge, Germany was the only country to release the *Best Of* in LP form, so vinyl lovers elsewhere will have to track down an import copy.



# Nova News...

## FRANCE:

CD/MC only (Polydor 511 439-2/4)  
Release date: 01-10-91  
Cover: as German cover with red border  
Track listing: as Germany

## THE NETHERLANDS:

CD/MC only (Polydor 511 932-2/4)  
Release date: March 1992?  
Cover: Mauve design, as tour programme  
Track listing:  
*Hymn; Loving Is Easy (Fantasy); Berlin; Child Of The Universe; Victims Of Circumstance; Poor Man's Moody Blues; Mockingbird (live); Life Is For Living; Ring Of Changes; Titles; Welcome To the Show; Kiev; Cheap The Bullet; Rock'N'Roll Star; Love On The Line*

## UK:

CD/MC only (Polydor 513 587-2/4)  
Release date: 29-06-92  
Cover: as The Netherlands  
Track listing:  
*Hymn; Loving Is Easy (Fantasy); Berlin; Child Of The Universe; Victims Of Circumstance; Poor Man's Moody Blues; Mockingbird (live); Life Is For Living; Ring Of Changes; Titles; Welcome To the Show; Stand Up; Cheap The Bullet; Rock'N'Roll Star; Love On The Line*

Finally, a mega-rarity:-

CD only (Polydor 511 932-2)  
Release date: never issued  
Cover: as normal UK  
Tracks: includes "Kiev" instead of "Stand Up", i.e. as Netherlands.

This is a major collector's item: before "Stand Up" was added to the UK tracklisting, a few CDs were pressed up with the original list. They can be distinguished from the Dutch issue by the back cover, which accidentally omitted "Love On The Line" from the listing, and by the CD itself, which is mauve. It is believed that only around twenty exist.

## EMI's German Compilation

A new double CD and cassette of early BJH material was issued in Germany during June as part of EMI's new *Twice As Much* series. Passing up the opportunity to reissue the Harvest label LPs in their original form, EMI have opted instead for yet another compilation which duplicates much of *The Harvest Years* and almost all of *Another Arable Parable* and *Mockingbird - The Early Years*. The full tracklisting for *Twice As Much* is:

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

The double CD set comes in a new-style slimline plastic box, and the cover uses the colour photo of the band from inside *The Harvest Years*. Similarly, the version of "Ball And Chain" is the quadraphonic mix, although you wouldn't know it from the packaging. There are no sleeve notes, and the set sells for around DM36,- (£12.00) in Germany; it can also be found on import in the UK at a higher price. Catalogue number is EMI 7 99479 2.

There is also a sampler for the series, *Twice As Much*, which includes BJH's "Delph Town Morn" and "Song For Dying", alongside other artists including Ike and Tina Turner, Suzi Quatro and Kenny Rogers. The sampler is also released by EMI Germany and has the catalogue number 51917 2. Many thanks to Andy Raschke for the information.



# Nova News... Nova News...

## Stand Up

Club members outside the UK, or even those who had difficulties in getting copies of "Stand Up" in this country, will be pleased to know that Swallowtail has managed to obtain limited supplies of all four formats of the UK single, and full details of how to order can be found on the Swallowtail Mail Order form enclosed. Unfortunately, the single didn't make the charts, although in the UK, at least, it came tantalisingly close to cracking the Top 75, and has certainly raised the band's profile again at home. The superbly packaged 'butterfly' CD (limited to 7,000 copies) obviously had a lot to do with that, so full marks to Polydor in that area. We had, of course, hoped for more, and any airplay would almost certainly have done the trick; for more comment, see the editorial on the facing page.

For more information about the various formats of the single released in Europe, catalogue numbers, track information and full lyrics, turn to page 17. We've had many enquiries as to whether further live tracks from the London show will be made available: there's a good chance that other tracks will appear on future singles, and, as usual, we'll be doing our best to make sure that you get what you want!

## Promo T-Shirts

Readers of *Q* magazine may have spotted a reference to promotional T-shirts: these were a cheeky rip-off of the shirts sported by followers of Manchester band James and their 1989 single, "Sit Down". Someone who shall be nameless at Polydor (hi, Andy!) spotted the similarity in song titles and produced green, grey and navy-blue shirts with a very large "James" across the chest, and very small "Barclay" and "Harvest" on the sleeves, with "Stand Up" on the reverse. These were, I'm afraid, strictly for promotional use only, and very few were made.

## Club Sweatshirt Offer

We're pleased to announce a first for IBJHFC - an exclusive sweat shirt, strictly for members only. The white sweatshirts feature the striking orange and red "Barclay James Harvest" logo and butterfly from the later version of *Early Morning Onwards* across the chest; these top-quality sweatshirts are very expensive to produce, so we must have payment with your orders **before** they are made. This will therefore be a once-only offer, and no orders can be accepted after October 10th. The shirts are available in sizes S, M, L or XL, and the price is £17.00 in the UK, £19.00 for Europe and £21.00 elsewhere, including postage and packing. Please use the Club Offers form in this NL to order, and remember that your sweatshirt will be despatched approximately six weeks after the closing date, i.e. at the end of November.

## German Translations

We're pleased to say that, by the time you read this, the German member of the NL team, Monika Brauckhoff, will have moved home to England, and will be able to play a larger rôle in running the club. German fans shouldn't panic, though, as she will still be producing a German-language version of NL, and you will now be able to write to us (and receive replies) in either English or German. All letters (and enquiries about the German NL) should be sent care of the usual club address.

## Postcard Photo Credit

The free colour postcard of BJH backstage at the Town & Country Club which was sent out with the last NL included all the relevant information apart from who actually took the photo! It was, of course, our very own man with the big lens, Kevin Goodman. Sorry about that, Kev!



# Nova News...

## ...Other Short Stories...

..A plea from Madge concerning club forms: please use the original forms (or photocopies of them) when renewing or ordering from the club or Swallowtail, as it's very easy to miss a renewal or order which is added as a postscript to a letter, and it plays havoc with our filing system! Also, please note that we can not accept any foreign currency - Pounds Sterling, only, please..

..More updates for "Somewhere On the Road": the Paris show on 21-11-78 was changed to 09-11-78 at the Paris Stadium; two missing 1982 dates are 08-11-82 and 09-11-82 at the Paris Hippodrome. Thanks to Gérard Petit for the information..

..Two more compilation albums including BJH songs have appeared in Germany: *Love Is The Answer* is an AIDS benefit CD or cassette released by Polydor, and BJH's contribution is "If Love Is King", whilst *Hits Of 75 + 76, Volume 6* (Polydor CD 515 006-2) includes "Titles". Information supplied by Jürgen Langanki and Hans-Jürgen Zahner..

..*The Eye Of Wendor - Prophecies* by Mandalaband was reissued in CD form on June 22nd, although club members who ordered it through Swallowtail should have received their copies before the official release date. I should point out that although David Rohl did oversee the remastering of his work for the CD as well as providing the breakdown of musicians and correcting my sleeve notes, he did not approve the new cover design..

..We've managed to track down the book which John cited as the inspiration behind "Dark Now My Sky": *Silent Spring* was written by Rachel Carson, an American zoologist, and first published in 1962. The book is a non-fiction work concerning the dangers of the indiscriminate use of pesticides and weed-killers, and pre-dates the "green" movement. John's lyrics quote not only the title of the book, but also that of one of its chapters, "And No Birds Sing", which Carson in turn was quoting from the poem *La Belle Dame Sans Merci* by John Keats. NL brings you a better class of useless trivia than your average fanzine..

## Editorial

### So Near, And Yet...

Despite the combined efforts of Polydor, Handle Artists and ourselves, "Stand Up" just failed to crack the all-important Top 75 in the UK. With a strong commercial song, the beautifully packaged limited edition CD and the autographed postcard sent out to BJH concert-goers, hopes were high; unfortunately a combination of virtually no airplay and a distribution problem, which led to even major shops running out of stock and being unable to obtain more supplies in the first week, dealt a severe blow to the single's chances. In spite of all that, "Stand Up" *still* made the Top 100, and we'd like to thank all those of you who helped to make it possible.

IBJHFC and Swallowtail have been undergoing what you might call an internal re-organisation over the last few months; hopefully most club members won't have encountered problems, but if you are missing any issues of NL, or if you haven't received any merchandise that you ordered, please let us know. Normal service should have been resumed by the time you read this!

KEITH DOMONE



# The Barclays At The Beeb

## BJH'S SESSIONS AND CONCERT BROADCASTS

BACK IN JUNE 1989, NL5 carried a piece entitled "The Barclays at The Beeb"; since then, a great deal of new information has come to light, hence this update of that article. Younger fans may well be surprised to know that there was a time when Barclay James Harvest were regularly invited to the BBC to record studio "sessions" and live concerts for broadcast on Radio One; these recordings are of great interest to the serious fan, as they often include radically different versions of familiar songs, unreleased live performances or even songs which never made it onto record. The sessions consist of around fifteen minutes of music recorded in one day at the BBC's own studios for DJs such as John Peel and "Whispering" Bob Harris, whereas the live *Concert* programmes are generally one hour shows recorded in front of an invited audience. The BBC's archive information is not 100% complete or accurate, and, frustratingly, it seems that very few of the original master tapes have survived, but the BJH BBC recordings which I've been able to find out about are as follows:

### Sessions:

- |                                     |                                    |
|-------------------------------------|------------------------------------|
| 1) 1. So Tomorrow (3:25)            | Recorded: 23-04-68                 |
| 2. Mr.Sunshine (2:45)               | First Broadcast: 05-05-68          |
| 3. Early Morning (2:30)             | Programme: John Peel's Top Gear    |
| 4. I Can't Go On Without You (2:20) | Repeats: Top Gear, 02-06-68        |
| 5. Eden Unobtainable (3:05)         | Tommy Vance, 01-02-80 (1 & 5 only) |

BJH's first ever radio session was the result of John Peel's enthusiasm for "Early Morning", and was actually recorded three days before the single was released. Apart from that single and its B-side, "Mr.Sunshine", the songs included "I Can't Go On Without You" and "Eden Unobtainable", which finally surfaced on the 1991 EMI compilation set *The Harvest Years*. "So Tomorrow" remains unreleased, although it was re-broadcast as one of six songs in an "archive session" by Tommy Vance in 1980, and bootleg tapes of this are in general circulation.

- |                       |                                 |
|-----------------------|---------------------------------|
| 2) 1. Night           | Recorded: 07-68?                |
| 2. Pools Of Blue      | First Broadcast: 04-08-68       |
| 3. Need You Oh So Bad | Programme: John Peel's Top Gear |
| 4. Small Time Town    | Repeat: Top Gear, 08-09-68      |

The second broadcast is the most interesting of all, including three unreleased songs, two of which I've still not managed to track down. "Pools Of Blue" appeared on *The Harvest Years*, and a tape of an extremely scratchy acetate of "Night" has recently been doing the rounds; a Woolly Wolstenholme song, "Night" opens with a guitar intro reminiscent of The Shadows before developing into a fine up-tempo song. Woolly *aficionados* will not be totally surprised to hear that the lyrics lament the fact that "life's become so tragic"! The two remaining songs are proving elusive...



3) [songs unknown]

First Broadcast: 23-03-71

Programme: Mike Harding

Did BJH really record especially for a show hosted by Mike Harding (a comedian known as "The Rochdale Cowboy")?!! It seems more likely that they were actually just the "featured artists" on record, or perhaps that they were interviewed on the programme.

4) [songs unknown]

Recorded: ?

First Broadcast: 05-07-71

Programme: Bob Harris

Repeat: Bob Harris, 26-07-71

5) 1. Galadriel (2:32)

2. She Said

3. Someone There You Know (3:31)

4. Ursula (The Swansea Song)

Recorded: 29-06-71

First Broadcast: 09-09-71

Programme: Pete Drummond

Repeats: Alan Freeman, 15-04-89,  
17-12-89, 11-01-92 (1 & 3 only)

I've put these two sessions together, as I suspect that they may be one and the same; it seems unlikely that, as the BBC's records indicate, BJH recorded two sessions within a few weeks of each other, and there seems to be a very long gap between the recording and broadcast of the second one - if, however, you take the recording date of 29th June for the first, the broadcast date fits, and the second "session" could then have been a later repeat. All four of these songs appear on a BBC transcription disc (see p.12) in high-quality stereo; "She Said" and "Galadriel" are similar to the familiar album versions, albeit without the orchestra. However, the session versions of "Someone There You Know" and "Ursula", which were recorded before work began on the *Other Short Stories* album, are quite different. "Ursula", in particular, sounds like a very early airing of a new song, and has a great deal of charm in its unorchestrated form, which features very simple piano accompaniment from Woolly and a gentle guitar solo from John, reminiscent of Fleetwood Mac's "Albatross".

6) [songs unknown]

Recorded: 01-72?

First Broadcast: 14-01-72

Programme: John Peel

Repeat: John Peel, 25-02-72

No information available about this one - any offers?

7) 1. Child Of Man (3:45)

2. Medicine Man (7:45)

3. Galadriel (3:05)

Recorded: 15-03-72

First Broadcast: 03-04-72

Programme: Sounds Of The Seventies

Repeats: Bob Harris, 08-05-72;

Tommy Vance, 01-02-80 (1 & 2 only)

Alan Freeman, 15-04-89, 17-12-89,

11-01-92 (1 & 2 only)

The first two recordings will be familiar to many fans from bootleg tapes: "Child Of Man" has slightly different lyrics from the single version, and "Medicine Man" is a blistering extended reading, similar to later live performances.



- 8) 1. Thank You (4:15)  
2. 100,000 Smiles Out (5:30)  
3. Delph Town Morn (4:35)  
4. Medicine Man (4:20)

Recorded: 23-08-72  
First Broadcast: 09-10-72  
Programme: Sounds Of The Seventies  
Repeats: Bob Harris, 11-12-72  
Alan Freeman, 15-04-89, 17-12-89,  
11-01-92 (1 & 2 only)

I have grave doubts about this one being a genuine session at all: the re-broadcasts on Alan Freeman's rock show of the first two songs are absolutely indistinguishable from the album versions, and, from the track timing, "Medicine Man" may well be the version from the B-side of "Thank You". Why the BBC have them listed as a session is a mystery; the only hypothesis I can advance is that "sessions" were exempt from the "needletime" agreements which limited the number of records which the BBC could play, and, since the songs were broadcast a month before the *Baby James Harvest* album came out, they must have been played from an advance tape copy, which may have qualified them as a session rather than a commercially available recorded work - such are the machinations of the music industry!

- 9) [songs unknown]

Recorded: ??-09-73  
First Broadcast: 24-09-73  
Programme: Bob Harris  
Repeats: Bob Harris, 19-11-73

This one looks like a genuine session, but I have no information at all as to the content - any information gratefully received.

- 10) 1. The Great 1974 Mining Disaster (6:20)  
2. Paper Wings (4:05)  
3. Crazy City (4:50)  
4. For No One (5:45)

Recorded: 01-08-74  
First Broadcast: 08-08-74  
Programme: John Peel  
Repeats: Tommy Vance, 01-02-80  
(2 & 3 only)

The two songs from this session which we know from Tommy Vance's "archive" repeat are very similar to the album versions, although "Crazy City" is longer and has a fine ending, whereas the album cut fades out.

- 11) 1. Crazy City?  
2. Poor Boy Blues?

Recorded: ??-??-74  
First Broadcast: 02-09-74  
Programme: Bob Harris  
Repeats: Bob Harris, 21-10-74

This one looks implausible, too, coming so soon after the Peel session: it could be a repeat of that one, or, if the track information is correct, it could be another "featured artist" spot.



That completes the session listing, which raises almost as many questions as it answers: any additional information would be very welcome, and may even help us to track down tapes of these long-lost gems!



## BBC Concert Broadcasts:

In addition to the session recordings, Radio One has also regularly recorded live gigs, notably for their *In Concert* programme. When the series began, the majority of the shows were recorded in front of an invited audience in the BBC's own theatres, such as the Paris Theatre in London's Lower Regent Street, but in more recent years there has been a trend towards outside broadcasts of shows from larger venues. BJH were quite well represented in this area during the 1970s, with four recordings that we've tracked down so far:

- 1) "In Concert"  
[songs unknown]

Recorded: ??-??-72  
First Broadcast: 19-02-72

No details known except that it was a one hour programme split between BJH and support Stray.

- 2) "In Concert"

Recorded: 16-11-72  
First Broadcast: 25-11-72  
Repeat: 27-07-86

**Mocking Bird; Medicine Man; Moonwater; Summer Soldier; The Poet; After The Day; Galadriel; Dark Now My Sky**

This recording is one of the most important in the Barclay James Harvest archive, as it seems to be the only surviving record of the band playing live with the orchestra; add to that the fact that it is an inspired performance, and it becomes priceless. It was recorded at the Paris Theatre with Martyn Ford conducting the orchestra, Jeff Griffin producing and sound balance by Chris Lycett. Both "Summer Soldier" and "After The Day" were edited for transmission and for a transcription disc of the show (see next page), but the BBC's own tapes include the full versions. The compère, DJ Alan Black, is on the broadcast and describes it as "one of the finest concerts we've ever had". You can rest assured that we will be doing everything possible to get this superb recording released!

- 3) "In Concert"

Recorded: 19-06-74  
First Broadcast: 22-06-74

**Summer Soldier; Medicine Man; Crazy City; After The Day; Negative Earth; The Great 1974 Mining Disaster; Paper Wings; For No One**

Recorded less than two weeks before *Barclay James Harvest Live*, this concert is obviously very similar to that album, although there are some interesting differences; the main one is that the BBC's recording is in SQ quadraphonic sound. The compère was Bob Harris, and again the production was by Jeff Griffin and sound balance by Chris Lycett. This concert, too, was made available as a transcription disc, and details are included on the next page.

- 4) John Peel

Recorded: 19-10-76  
First Broadcast: 12-76?

**Crazy City; Polk Street Rag; Hymn For The Children; For No One; Mockingbird**

Five songs recorded at the Hammersmith Odeon on the *Octoberon* tour; notable for the atmospheric pre-recorded sound effects at the start of the show, before "Crazy City", and for the inclusion of "Hymn For The Children", the only time that this song has been recorded live in hi-fi quality.



# Transcription Discs

As mentioned in the article on collecting BJH records in NL17, transcription discs are very rare albums of broadcast material recorded for rental to radio stations. So far, five BJH transcription discs have come to light, and they are essential listening for the keen fan or collector, containing as they do some of the most fascinating rare recordings by the band.

**PICK OF THE POPS FOR YOUR DJ-351**, featuring Barclay James Harvest  
(BBC Transcription Services 128514/128515-S)

Side 2 of this album includes hi-fi stereo recordings of the four BJH session tracks described on p.9 (session 5), i.e. "Galadriel", "She Said", "Someone There You Know" and "Ursula (The Swansea Song)". Side 1 has session tracks from different artists, whom I tentatively identified as Family, Cliff Richard, Uriah Heep, Manfred Mann's Earthband and Steeleye Span.

**POP SPECTACULAR #32**, featuring Barclay James Harvest In Concert  
(BBC Transcription Services 132221-S/132222-S)

The Radio One *In Concert* recording of BJH with the orchestra at the Paris Theatre on November 16th, 1972. Superb performance, excellent sound quality.

**POP SPECTACULAR #77**, featuring Barclay James Harvest In Concert  
(BBC Transcription Services CN2129/SQ)

The same show as the 1974 *In Concert* broadcast, but slightly different tracklisting, with "She Said" replacing "The Great 1974 Mining Disaster" and "For No One". This is the one that appeared on *Live In London 1974*, an Italian CD of dubious legality copied directly from a transcription disc. The album is recorded in SQ quadraphonic sound.

**ROCK AROUND THE WORLD #135**

Side 2 includes "Crazy City", "Polk Street Rag", "Rock'N'Roll Star" and "Suicide?", recorded live at the Liverpool Empire on October 14th, 1976. This American LP features an interview with Natalie Cole on Side 1.

**BBC ROCK HOUR #8**

Another American LP, hosted by Brian Matthew, with eight live tracks from 1977 - exactly the same versions of all the songs appear on *Live Tapes*.

Finally, a warning appeared recently in *Record Collector* about BBC transcription discs: apparently they had been advised by the BBC that "any items described in this manner contain unauthorised recordings of BBC broadcast material and as such are 'infringing copies' of such broadcasts..." My own opinion is that this statement is debatable, to say the least: these transcription discs were made *for* the BBC, so how can they be unauthorised recordings? What has happened is that the BBC has finally woken up to the fact that their recordings have been widely bootlegged, even to the point where their own transcription discs were being copied, and the resultant bootlegs made to look like the real thing. These copies are obviously illegal, but the BBC still doesn't seem to realise that a lot of the discs in circulation are the genuine article, and are perfectly legal. In any case, the only effect that this belated closing of the stable door is likely to have is to push up the prices of these items even further - happy hunting! KEITH DOMONE



# Albert Einstein





# Album Portfolio

## "ONCE AGAIN"



1. *She Said* (Les Holroyd)  
*Happy Old World* (Woolly Wolstenholme)  
*Song For Dying* (John Lees)  
*Galadriel* (John Lees)
2. *Mocking Bird* (John Lees)  
*Vanessa Simmons* (John Lees)  
*Ball And Chain* (Woolly Wolstenholme)  
*Lady Loves* (John Lees)

UK Release Date: February 1971  
UK Catalogue No.: Harvest SHVL 788

### RECORDING DETAILS

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

**Recording Dates:**  
9th October, 1970 to 25th November, 1970

**Producer:**  
Norman Smith

**Engineer:**  
Peter Bown

### NORMAN SMITH

As the more recent "John Lennon's Guitar" puts it, "the producer was Norman Smith, who'd engineered with the Beatles and John...", but Smith also had a short-lived career as a solo recording artist, under the name Hurricane Smith, and scored two Top Ten hits with "Don't Let It Die" and "Oh Babe, What Would You Say". His other production credits include Pink Floyd and The Pretty Things.

### ADDITIONAL PERSONNEL

The Barclay James Harvest Symphony Orchestra

Orchestra Leader: Gavin Wright

Conductor & Musical Director: Robert Godfrey

### SLEEVE

Designed by Latimer Reeves and based on an enlarged section of the design for the debut album. The full effect can only be obtained by opening out the original gatefold sleeve, so later reissues such as the 'Fame' release which came in single sleeves rather defeat the object. The inside of the gatefold contains very little information and no lyrics, although a full lyric sheet is available from IBJHFC.



## She Said

Originally two completely separate songs from Les, one with the "She Said" verse and the other one including the "And I will always love her" chorus. At Woolly's instigation, the two were combined to produce an early BJH classic. It is still Woolly's favourite song from the album - "it has that wonderfully evocative centre section" (the Elizabethan-style recorder solo).

## Happy Old World

Woolly's environmental protest song, written, as he puts it, "before there was greenness"! The additional line towards the end of the quad mix on *The Harvest Years*, "as we travel through space", was spoken by Woolly as a jokey aside about the atmospheric coda to the song, and was not intended to appear on the finished recording! In fact, the 'extra' parts on the quad album were not overdubs, but parts of the original recording which had been removed or mixed well down for the normal stereo release. In some cases, it's obvious why they were removed!

## Song For Dying

An anti-war song from John, which according to one reviewer, may well owe its inspiration to the famous "Battle Hymn Of the American Republic".

## Galadriel

The title comes from a character in Tolkien's *The Lord Of The Rings*, a recurring theme in BJH's early work (see also 'Bombadil' and 'Long Ships'). This is the song on which John played "John Lennon's Guitar", and John Lennon himself can be seen playing that very same Blond Epiphone guitar on the famous film of The Beatles performing "Let It Be" on the roof of the Abbey Road studios. According to a snippet in the music press in 1972, Françoise Hardy recorded a cover version of it, but we haven't managed to track a copy down as yet.

## Mocking Bird

There's not a great deal that I can add to the volumes already written about this hardy perennial - as Woolly says, "it's hard to evaluate now", taking into account all the different live versions over the years and its status as a BJH standard. Suffice to say that the inspiration behind it was another book: in this case, Harper Lee's Pulitzer Prize-winning novel, *To Kill A Mockingbird*.

## Vanessa Simmons

A poignant love song from John. Going back to the quadraphonic version of the album, the 'extra' parts were not always an unqualified success, and this song is a classic example of why some harmonies were left off the original album!

## Ball And Chain

A late contender for the album, owing its place to the fact that Woolly's "White Sails" was rejected as not fitting in with the rest of the material. "White Sails" was reminiscent of a sea-shanty, and apparently recording of the orchestral arrangement for it began, but the band didn't like the arrangement and never recorded their own parts. To fill the gap, Woolly came up with this angst-ridden rocker instead, and a fine song it is, too. It was never performed live because Woolly's vocal contortions, achieved with the aid of special effects in the studio, would have rapidly destroyed his voice if recreated live night after night!

## Lady Loves

The Jaws Harp was played by Alan Parsons, who was a tape operator at Abbey Road at the time; flushed with success, he went on to engineer Pink Floyd's *Dark Side Of The Moon*, produce hit albums for the likes of Al Stewart (*Year Of The Cat*), Cockney Rebel (*The Psychomodo*) and John Miles (*Rebel*), and record a string of highly successful concept albums with his own Alan Parsons Project.



# Stand Up

## Formats Issued:

GERMANY (release date 21-04-92):

7"	Stand Up/Is It Really True	Dino	9070 350
CD	Stand Up/Is It Really True/Stand Up (Power Version)	Dino	9070 352

n.b. Issued under the name "The Bolland Project, featuring Barclay James Harvest". "Is It Really True" is performed by Rob Bolland, and is also taken from the *Darwin* album.

UK (release date 18-05-92):

7"	Stand Up/Life Is For Living*	Polydor	PO 208
MC	Stand Up/Life Is For Living		POCS 208
CD	Stand Up/John Lennon's Guitar*/Play To the World*/Stand Up (extended)		PZCD 208
CD	Stand Up/Alone In The Night*/Life Is For Living*/Poor Man's Moody Blues*		PZCDB 208

\* = recorded live at the Town And Country Club, London on February 16th, 1992. The second CD was a numbered limited edition in a butterfly-shaped cardboard package, all contained within a 12" plastic sleeve with printed card insert. Only 7,000 were made, and low numbers are likely to become the most collectable. Incidentally, although the lowest numbers obviously went to the band themselves, number 0001 seems to have vanished without trace - check your copy now!

## Different Versions:

So far, we've counted six different versions of "Stand Up" on the various formats issued in the UK and Germany!

1. UK 7" and limited CD edit (3:34)
2. UK 'extended version' (4:09)
3. German single edit (4:12)
4. German CD single 'power version' (5:51)
5. The *Darwin* album version (5:46)
6. Live version recorded at the London Town & Country Club on 16th February, 1992, which appears on the new video *The Best Of Barclay James Harvest Live*

The UK singles were remixed to give a "harder" sound, but the German 'power version' and the album cut include an extra verse (see next page) which does not appear on the UK singles, although it is on the live version on the video.



# Lyrics

## Stand Up

(R.Bolland & F.Bolland)

We used to have a jungle out there  
We used to have a people that cared  
We neglect this world - how can this be? yeah  
No longer can we look the other way  
We call upon ourselves the judgement day  
The planet's in a state of emergency  
We know that a change is gonna come  
It's gotta be one for all and all for one - yeah

Stand up, stand up and let your voice be heard  
Stand up, stand up, if just a single word  
We must appreciate what life's all about  
We gotta raise our voices and shout  
We need to save our planet if we can  
Stand up!

Are we really too blind to see  
We can't see the forest for the trees  
Tell me can't you hear nature's cry  
How can we preserve our dignity  
When we let our heritage bleed  
We can't let another day go by  
We know that a change is gonna come  
- yes it is  
It's one for all and all for one

Stand up, stand up and let your voice be heard  
Stand up, stand up, if just a single word  
We must appreciate what life's all about  
We gotta raise our voices and shout  
We need to save our planet if we can - yeah!

Stand up, stand up and let your voice be heard  
Stand up, stand up, if just a single word

Help us conquer the storm  
Lead us to a place safe and warm  
Every man, every woman lend a hand -  
Stand up!

Don't you think that it's time to stand up  
Stand up, stand up, stand up?

Stand up, stand up and let your voice be heard  
Stand up, stand up, if just a single word  
We must appreciate what life's all about  
We gotta raise our voices and shout  
We need to save our planet if we can  
Stand up!

Stand up everybody  
And let your voice be heard  
Stand up all you people -  
Help us spread the word [four times]

It's time to look inside your heart  
It's time to make a brand new start  
So won't you listen when we say  
Act now before it's too late

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*"Stand Up" is taken from the CD and cassette  
Darwin the Evolution, issued in Germany by  
Dino Music (9070 117) in May 1992.*

*Written, composed, arranged, produced and  
mixed by Rob Bolland & Ferdi Bolland*

*Executive production and album direction by  
Rob Bolland & Ferdi Bolland*

*Album recorded, mixed and mastered at  
Bolland Studios, Holland*

*Album engineered by Hans 'Woody' Weekhout  
and John 'Zorba' Kriek*

It now seems unlikely that *Darwin* will be released in the UK, and, unfortunately, it's not possible for Swallowtail to supply copies. UK fans are advised to try import specialists such as C & D Compact Disc Services (tel: 0382 76595). Expect to pay around £17 for the 70-minute CD - alternatively, you may be able to get it cheaper if you have friends in Germany!



# Feedback

## Alone They Fly.....?

I have often wondered why BJH have never "made it" in their native country, certainly after witnessing them play a superb set lasting over two hours to a half-empty hall. I offer below some explanations:

Lack of exposure on radio/TV and promotion - this isn't the band's fault, no one can force the radio to play the music, but I do feel that more could be done to promote the group.

BJH do not have a front man as such; John and Les are fine musicians, but as John said at the gig I saw, "We are shy people and prefer to let our music do the talking". I feel that ultimately this works against the group, as it is harder for the public to identify with them.

The band haven't managed to capture a young market; records are bought primarily by young people, and although the band do have younger fans, there are a whole generation of kids out there to whom the name BJH probably means nothing. If you look at, say, Genesis, who were around with BJH in the early seventies, they are now a superstar band - why? Because a lot of youngsters have discovered their music as well as those who followed them from the start of their career.

At a recent gig by the Moody Blues I noticed that most people were in their thirties and forties, and relatively few were young people; this may account in part for the drop in The Moodies record sales over the last ten years or so. Also, as people get older, their interests change, i.e. families etc, and concerts and albums become a thing of their past and youth.

Anyway, these are just a few of my thoughts. Do other fans have any comments on this subject?

STUART BERRY

## Vinyl Demand

I was very disappointed to see that recently the good old vinyl record has been deleted in many music shops, and has been replaced by CDs. I don't think that's a success. After the companies have buoyed us with false hopes about the advantages of the expensive "silverlings" and everyone has got a CD player at home, they think they can extinguish the vinyl record, although its sound is better. I'm not against the advantages of the CD, as far as handling and the safe cases are concerned, but as the owner of a high quality turntable with the corresponding tuner and speakers I can only regret that I'll have to forego the three-dimensional sound in the future. Of course I own a CD player and all BJH CDs as well, but the sound difference is quite considerable, although the sound quality of the BJH Polydor pressings isn't even the best, and yet I'd always prefer the record, especially because it's cheaper as well. To everyone who feels the same: don't let the music industry's commercial interest take away your pleasure of good sound. We should do something to keep the vinyl record as a (better) alternative to the CD. Everyone who wants to support me in this is very welcome! Please write to me:

GREG LELLEK, Theodor-Heuss-Str.9, 3180 Wolfsburg 1, Germany





# Feedback

## Last Words On The Tour

I've had a few more thoughts about the tour by now. Having followed the band throughout Europe and seen thirty concerts as well as some of the backstage business, I must say that I've thoroughly enjoyed it, except one certain night where we had a lot of trouble with the German promoter due to a certain complaint... Of course, it would be idiotic to comment on every single moment, but I'd like to mention a few things I've observed.

Firstly, I understand that a seated theatre provides a better sound as well as the chance really to listen, but then the standing venues usually had a much better atmosphere, which was reflected on the band and improved their show in turn, improving the atmosphere again - a spiral. In contrast to that, the seated venues were half frozen (or asleep?) and much harder to please. Also, it's a completely different kind of people in the first rows. At standing shows the enthusiastic fans storm the front; in theatres it's usually the richer class, often due to more expensive tickets or because fans who want to stand will avoid seated venues altogether. Like a compromise between the two, the tour comprised both kinds of venue, but too many seated ones.

Secondly, some of the fans appreciated the rather simple light show, but many of them told me they thought it was poor. Maybe a few more pictures would have been good, or some more different light changes... I think to show the album covers was a good idea, but it was confusing to use the wrong ones sometimes. Promptly the press wrote about the songs "Ring Of Changes" and "Victims Of Circumstance", or "Cheap The Bullet" from *Face To Face*. Thirdly, may we please have a rest from "Rock'N'Roll Lady" at last? Even in '90 it was

embarrassing sometimes, when although Les specially announced the song, there was almost no response from the audience, and it wasn't much better this time. I had hoped that last time had taught him, but maybe this time it did. You've got so many other good songs to play - please leave that song at home next time, even though you like it! You know that quite a few fans share my opinion...

Finally, thank you, BJH, for many brilliant nights. It was a great tour, and I hope to see you on stage again soon.

MONIKA BRAUCKHOFF





# Tell Me The Answer

Is there any BJH sheet music/books available?

RICHARD FORD

Unfortunately the answer to this one is no. There have, however, been three BJH songbooks printed over the years, which you may be lucky enough to find secondhand copies of, even though they are now out of print. First up was *Music From Two Hit Albums*, published in the UK by Chappell in 1978, which included all the songs from *Gone To Earth* and *XII*. Then there was a German-only collection called *The Best Of Barclay James Harvest*, consisting of selected songs from *Gone To Earth*, *XII*, *Eyes Of The Universe* and *Turn Of The Tide* and published by Francis, Day and Hunter GmbH in 1982. Finally, International Music Publications produced a songbook for *Ring Of Changes* in 1983. NL is doing its best to fill the gap by obtaining permission to reprint songs from the first songbook, and we're hoping to be able to include songs from the other two books in future. None of their other material has ever been available as sheet music, and the band themselves don't write their songs down in that form, so it's not possible for us to include any songs from other albums in NL.

Why was "Hymn" not used as the last track on the CD version of *Glasnost*? Surely it was the last song at the Treptower concert?

STEVE HILLYARD

Regrettably, the running order of *Glasnost* bears no relation to the actual order the songs were played at the concert. For the LP version, the order was switched around to even up the length of the two sides and to alternate between John and Les's songs. When it came to the CD it was decided to include two bonus tracks, namely "Turn The

Key" and "He Said Love", and these were simply tacked onto the end of the disc. For some obscure reason, "Berlin" and "Poor Man's Moody Blues" were also moved around for the CD - neither of them was actually the show-opener, which honour was taken by "Nova Lepidoptera". The "why?" is more difficult, but the only honest answer is that the music industry sometimes adopts a rather cavalier attitude towards accuracy when issuing live material, and, since it is very rare for an entire live performance to be released, they rearrange songs into the running order which they feel gives the most pleasing results. Fans may disagree...

In NL16, "Somewhere On The Road" mentions John's accident at Lille (2-6-84). What happened to him?

EVA MARIA BOSSER

At the end of the Lille concert, John tripped over some wiring and fell off stage, breaking his finger. That meant that sixteen concerts had to be cancelled, and the band's insurance company paid out a record sum (more than £220,000) to cover the lost revenue. The dates were rescheduled for September once John had recovered and the tour was rounded off with the memorable Wembley show on October 13th which was captured for posterity on the *Victims Of Circumstance* video.

Why has John changed the final verse of "Mockingbird" from "singing just for me" to "just for you and me"?

GRAHAM WHEELWRIGHT

John: "singing just for me" was the way Woolly sang it, so when I started singing it live, after Woolly left, I changed it back to "just for you and me".



# Quiz

## TITLES BY ASSOCIATION

Just for fun, we present a brain-teasing quiz designed to test just how unhealthy your knowledge of BJH songs really is!

The following words, names or phrases suggest BJH song titles; for example, the clue "Map Reading" might lead you to the song "Where Do We Go?". Answers are on p.22.

1. 2001 - A Space Odyssey
2. Union Law
3. Robert Maxwell
4. Shakespeare
5. The Book Of Genesis
6. Big Brother
7. Nelson Mandela
8. Mrs.Thatcher
9. Harper Lee
10. Tomorrow
11. Bank Holiday
12. Gratitude
13. Home
14. Patience
15. Linda Lovelace
16. Sun God

17. Tribal doctor
18. Infatuation
19. Bad dreams
20. Ballerinas
21. Jesus Christ Superstar
22. Grandchild
23. Origami
24. Circus Act
25. "Playboy"
26. Mutually Assured Destruction M.A.D.
27. The Afterlife
28. The Beatles
29. Paul McCartney
30. Dedication
31. £100/month
32. Resigning
33. Richard Bach
34. Time to go to work
35. Wordsworth
36. Autobiography
37. Maneater
38. Aeroplane
39. Facing a firing squad
40. Man in the moon's bride

Quiz devised by A.P.TORRES



# Marketplace

**WANTED:** LPs BJH *Turn Of The Tide*, Woolly Wolstenholme *Maestoso*, Woolly Wolstenholme cassette *Too Late*, NL issue #3.

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

**BJH RARITIES:** I have a lot of these and will swap/trade for Bruce Springsteen foreign/promo releases. I will also photocopy any FOBJH newsletters or NL not available from the club. Worldwide IBJHFC members who have any Bruce items please send for my wants list and BJH lists. I still cannot believe that anyone in Germany/Europe has not been able to find Bruce's "Sandy" 7" PS (CBS 3512)!!!

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

**WANTED:** BJH single "Panic". Thank you! Please write to:

MICHAEL NEUMEISTER, Chemin de la Traille 4, CH 1213 Onex/Geneva, SWITZERLAND [Tel: (22) 343.25.22]

**WANTED:** BJH John Peel 1968, Ruby Blue radio sessions 1989-1991 and any radio features etc. from Caravan, King Crimson, Camel, Curved Air, All About Eve, P.F.M., Eloy, Nektar, Dead Can Dance, Pendragon, UK, Gentle Giant, Wishbone Ash and Kansas... or if you just like any of the above then please write to:

STEVE GIBBONS, 16 Corden Avenue, Mick-leover, Derby DE3 5AP

**PLEASE SWAP:** BJH *And Other Short Stories* (Japanese CD), *Poor Man's Moody Blues* (Korean LP, the contents are the same as *Gone To Earth*, with a different sleeve). I'm looking for "Stand Up" on CD single or the new *Best Of* album (CD). Write to:

MOTOKO SUZUKI, 901-3-5 Nishimiyahara, Yodogawaku, Osaka, 532 JAPAN

# ANSWERS TO QUIZ ON PAGE 21:

1. Child Of The Universe; 2. The Closed Shop; 3. Suicide?; 4. Lady Macbeth; 5. When The World Was Woken; 6. Watching You; 7. African; 8. The Iron Maiden; 9. Mockingbird; 10. Just A Day Away; 11. May Day; 12. Thank You; 13. Origin Earth; 14. Patience; 15. Polk Street Rag; 16. Ra; 17. Medicine Man; 18. Crazy (Over You); 19. Inside My Nightmare; 20. Turning In Circles; 21. Sperratus; 22. Our Kid's Kid; 23. Paper Wings; 24. High Wire; 25. Skin Flicks; 26. Death Of A City; 27. Beyond The Grave; 28. Titles; 29. Rock 'N' Roll Star; 30. Song For You; 31. Poor Wages; 32. Giving It Up; 33. Jonathan; 34. Early Morning; 35. The Poet; 36. In My Life; 37. Hard hearted Woman; 38. Taking Me Higher; 39. Back To The Wall; 40. Moongirl.

## Coming Soon...

The next issue of NL, number 19, is due out at the end of November, and will include the latest news about the recording of the band's forthcoming studio album and future plans, *Barclay James Harvest & Other Short Stories* in the Album Portfolio series, plus further instalments of The NL Songbook, Feedback and Tell Me The Answer. There will also be a brand new club offer of an enamel BJH badge.

Future articles over the next few issues will include new exclusive and in-depth interviews with the band, up-to-date discographies from France and Holland, a feature on German TV and radio broadcasts and much more.

Contributions for NL19 must reach us by the closing date of OCTOBER 10th.



# LEPER'S SONG

Words & Music by  
JOHN LEES

Moderately

A

A/G

D

D/C

no chord

A

Well, I feel like I've

A/G

D/F#

G

D/F#

G

A

come to the end of a long, long road. —

My bo-dy's tired—



A/G D/F# G G/F# G A

— and my mind's got no place to — go. — The end of the

A/G D/F# Dm/F

line's where I'm at 'Cos there's noth-ing left to be. — Just a

G To Coda A

burnt out case, — God — the le - per and me.

A/G F#m C/G C/F# C/G A

C/G Am/F# C/G Am/F# Am/G A

Well, I feel like I've



A/G D/F# G D/F# G

come to the end of a long, long day. —

A A/G D/F#

The vic - tim of a life that I tried to give — a - way. -

A7/G A7/F# A7/G A A/G D/F#

A pris - 'ner of the isles — where there's noth - ing left to be. —

Dm/F G

Just a burnt out case, — God — the le - per and

A A/G

(me.)



D D/C 1. 2. D.  $\frac{5}{4}$  al  $\text{♩}$

CODA A A/G D  
me.

D/C A

A/G D D/C

A A/G D/F# A/G D G  
Repeat till fade







