



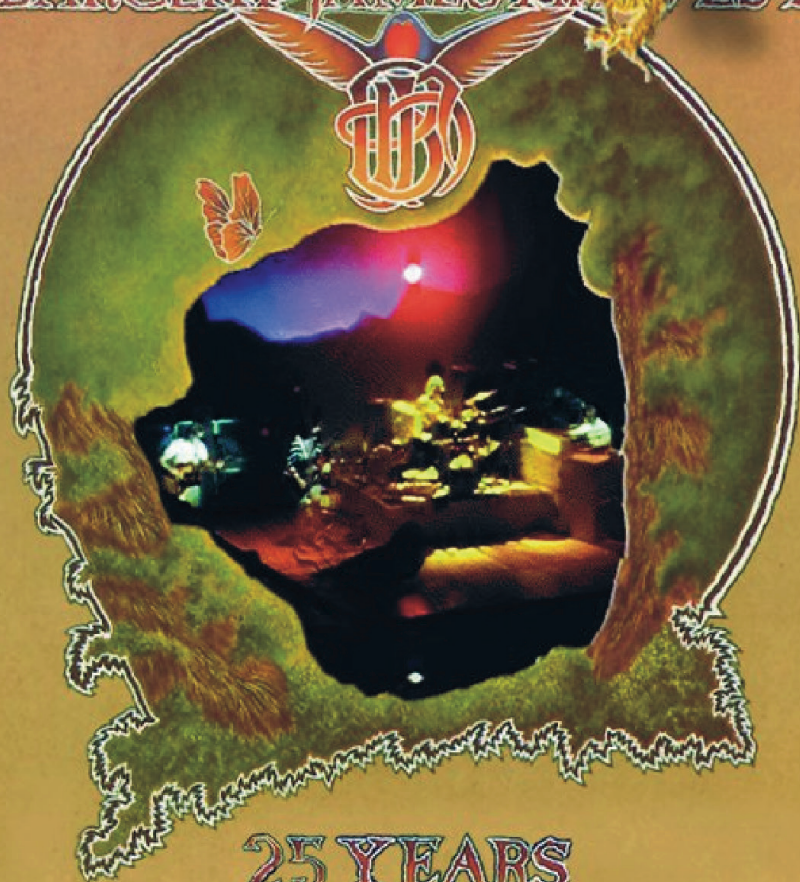
Nova Lepidoptera

The Barclay James Harvest Magazine

No. 58, September 2002



BARCLAY JAMES HARVEST



25 YEARS

Nova Lepidoptera

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#58, September 2002

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Credits

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Christine Roberts-Holroyd

By the time you read this, many of you will already have heard the terrible news of the death of Les's wife, Christine. The following appreciation appeared in *Horse & Hound* magazine:-

"Christine Roberts-Holroyd, 52, from Diggle, Oldham, Lancs, died on 21 May following an accident when she was kicked by a young horse. Christine competed up to intermediaire I level on Private Benjamin (whom she also took to intermediate level in horse trials) and was a BHS examiner. She also trained British Paralympic team member Andrew Dufton at Middleton Park Equestrian Centre. Colleagues at the BHS and the RDA centre Middleton Park EC held her in high esteem both personally and as a dedicated and patient horsewoman. Christine leaves a husband, Les, and son Christopher, 15. The funeral was held last Friday. Donations can be sent to the RDA centre Middleton Park Equestrian Centre, Middleton Grove, Leeds, LS11 5TZ."

"Christine never had any time for people who gave in too easily when the going got tough. Once she started a project, she would see it through to the end, no matter what the final outcome would be.

It is with her determination in mind, and because of the truly overwhelming response, in terms of messages of support and condolence from many of Christine's friends and from the friends of BJH everywhere, that Christopher and myself decided that the concerts for this year should go ahead as planned, as a mark of respect and the much love that we both have for a very special lady.

I'm sure there will be more hard moments ahead, but Christopher will be with me, and we will support each other through the worst of these times. Christine's beloved horses will remain with us at Yew Tree, and will receive the best care and attention as always. She would have wanted things to continue in this way.

I know that Christine will always be with us in spirit, and she'll be saying 'Just get on with it.'"

Les and Christopher

Concert Update

Les Holroyd and Mel Pritchard take their version of Barclay James Harvest on the road this year to promote the *Revolution Days* CD. The concerts are going ahead in spite of Les's recent tragic bereavement. Dates have now been added in Germany and Switzerland, and the full list to date is as follows:-

AUG 10 - COLMAR Wine Festival (Alsace) (with Uriah Heep)

OCT 06 - PLOEMEUR l'Oceanis (nr Lorient, Brittany, Tel. 02 97 85 23 23)
OCT 07 - PARIS Le Bataclan (50 Bd. Voltaire, Paris, Tel. 01.43.14.35.35)
OCT 08 - NANCY Le Zenith (rue du Zenith, Tel. 03.83.93.27.00)
OCT 09 - LILLE Theatre Sébastopol, Place Sébastopol, Tel. 03.20.57.52.00)
OCT 10 - VILLEURBANNE (LYON) Transbordeur, Tel. 04.78.93.08.33)
OCT 12 - STRASBOURG Salle Erasme, Place des Congres, Tel. 03.88.37.67.67)
OCT 15 - LEIPZIG Gewandhaus
OCT 16 - MÜNCHEN Circus Krone
OCT 18 - LOSHEIM Eisenbahnhalle
OCT 19 - CRAILSHEIM Großsporthalle
OCT 20 - ASCHAFFENBURG Stadthalle (NEW)
OCT 22 - BERLIN Columbiahalle
OCT 23 - BRAUNSCHWEIG Jolly Joker/Stadthalle
OCT 24 - HAMBURG Fabrik
OCT 25 - LUDWIGSHAFEN Eberthalle
OCT 26 - WILHELMSHAVEN Stadthalle
OCT 27 - ULM Roxy
OCT 29 - STUTTGART Filharmonie Filderstadt
OCT 30 - BONN Brückenforum
OCT 31 - MAGDEBURG AMO Kulturhaus

NOV 01 - MAINZ Phönixhalle
NOV 02 - RASTATT Badener Halle
NOV 03 - FELD KIRCH Montforthaus (Austria) (NEW)
NOV 04 - PRATTELN Z7 (Switzerland) (CHANGE OF DATE)

Ticket hotline for all German shows: telephone 00 49 711 954 7464

The final band line-up will be confirmed nearer the time, but apart from Les and Mel, of course, **may** include one or more of the following: Ian Wilson, Mike Byron-Hehir, Steve Butler and Colin Browne.

John and Woolly's Plans

John and Woolly spent the early part of the summer working on the EMI remasters. Both of them assisted in the selection of bonus tracks and in the promotion of the CDs when they were released, giving interviews to the likes of *Record Collector*, *Classic Rock* and the *Rock Ahead* web site. Woolly also oversaw all of the remastering work (for more details, see p.8).

Recording on a new album has not begun as yet, because John received an offer he couldn't refuse to rent out the studio for the summer.

However, they have both been busy writing songs, and we are hopeful that the autumn will see them back together at Friarmere to begin work on an album of all-new songs.

They have received a number of offers of live work, including UK appearances as well as shows in places where they have never played live before. Contact was also re-established recently with arranger Martyn Ford from the band's very early days, and there is a possibility of them working together again. Watch this space!

Lyrical Corrections

A couple of errors crept into the lyrics printed in the last NL for the unreleased tracks on the EMI remaster of the debut album, owing to my attempts to transcribe them by ear!

Night

Chorus should read:

"Then like a wall descending,
Night will the day be ending"

Need You Oh So Bad

Line missing in second verse:

"You don't want me any more
Like a thorn that's in the sore
See you around with three or four
Oh my teardrops pour
Need you oh so bad"

Internet News Announcement List

The address printed in the last magazine for our free e-mail BJH news announcement list was incorrect. All those of you who are online are strongly encouraged to join the list by sending a blank e-mail to the correct address,

ibjhfc-subscribe@yahoogroups.com

... Other Short Stories ...

... Madge Liles has discovered a **reference to BJH in a novel**. Ian Rankin writes very good detective novels set in Edinburgh, and in his novel *Set In Darkness*, published in 2000, one of the minor characters was in a fictional rock band called Obscura, who are described as "supporting Barclay James Harvest at the Usher Hall."...

... David Warren writes: "Did anybody catch the closing moments of 'Moonwater' on **Banzai**, Channel 4 on Sunday, 9th June? It was used as accompanying music to one the show's daft betting sketches. No kidding. Those Barclays - they everywhere" ...

Prize Draw

Thanks to club member Andreas Gab, we have an exclusive prize of a unique Barclay James Harvest Through The Eyes Of John Lees jigsaw to give away. This is a one-off, which Andreas has had made from an original photo which he took on the band's 1999 tour in Germany.



To be in with a chance of winning this item, or one of two consolation prizes of original 1970s BJH patches, just send your name and address to the following address to reach us by September 30th:-

**Prize Draw, IBJHFC, Hamble Reach, Oslands Lane, Lower Swanwick
Southampton SO31 7EG, UK**

Winners will be announced in the next magazine.

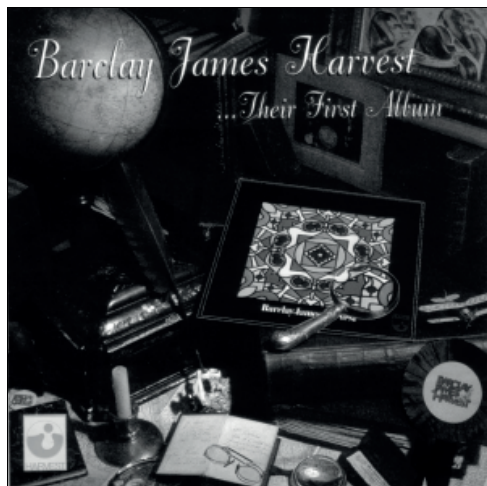
The EMI Remasters

The background to EMI's definitive CD editions of the band's first four albums

The first question that fans could be tempted to ask is why? After all, BJH's first four albums have already appeared on CD several times, in the form of the BGO 2-on-1s and the *Four Barclay James Harvest Originals* miniature box set, not to mention innumerable compilations. However, these new remasters get our ringing endorsement, not simply for the fact that the sound quality is superb, but primarily because of the wealth of unreleased material which has finally seen the light of day.

The series has been masterminded by Mark Powell, who acts as a consultant to major record companies on classic rock reissues, and is particularly keen on BJH. John and Woolly also backed the project, with Woolly getting involved to the point of coming up with the concept for the sleeve artwork and overseeing the remastering at Abbey Road (where, of course, three of the original albums were recorded and mixed).

Club member Peter Kendall and we ourselves also played a part in providing photos, memorabilia and in helping to track down the rare recordings.



Appearing as a single CD for the first time, the first album comes with a staggering **thirteen** extra tracks! Whilst four of these are familiar as the A and B-sides of the first two singles, and two more ("I Can't Go On Without You" and "Eden Unobtainable") were 1968 outtakes which had previously appeared on *The Harvest Years*, the remaining seven are previously unreleased gems from the band's two 1968 BBC sessions for the John Peel show.

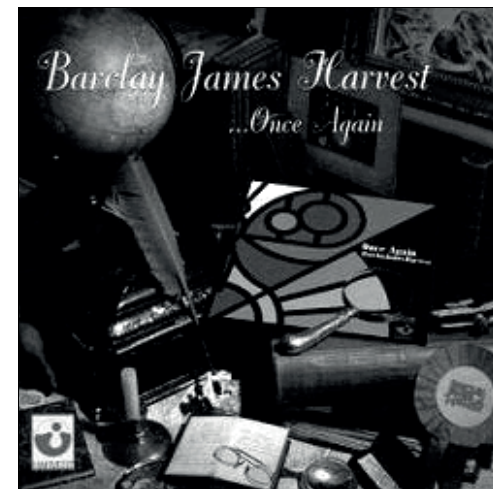
The master tapes of most of the band's BBC sessions had been wiped many years ago, during a period when the BBC's economy measures included re-using reels of tape, oblivious to the historic value which would later be attributed to them. The same fate befell countless other artists' priceless recordings. However, the dedication

The EMI Remasters

of fans and those in the business who took a longer view, it has been possible to piece together nearly all of the BJH recordings. The first Peel session, from April 1968, originally included "Early Morning", "Mr. Sunshine" and "I Can't Go On Without You", which do seem to be lost to posterity, although we are familiar, of course, with contemporary studio recordings which are probably little different. Back in February 1980, though, *Friday Rock Show* mainman Tommy Vance unearthed the other two songs from that first session, probably rescued by the producer, Bernie Andrews. "So Tomorrow" and "Eden Unobtainable" (the latter a different version to the one which made its debut on *The Harvest Years*) were already familiar to some fans from off-air tapes, but have been cleaned up and presented in their full Mellotron glory here.

The jewel in the crown of this disc, though, is the second John Peel session, recorded in July 1968, and long thought to be lost forever. Woolly tracked down an old four-track tape through an old friend of the band, and we were able to play it on an ancient reel to reel machine. From there it was transferred to the digital domain on our PC, then Abbey Road worked their magic on it. The result was well worth it - three early BJH songs which have never been released in any form before (Woolly's Tim Hardin-esque "Need You Oh So

Bad", John's childhood memories in "Small Time Town" and Woolly's excellent rocker "Night") plus an alternative version of "Pools Of Blue". The bonus was that the tape also included a fifth song which was recorded for the session but never broadcast - the prototype of "Dark Now My Sky", minus the orchestra and with a completely different chorus, giving a fascinating insight into the development of the band's general songwriting and arranging skills, and casting a new light on this song in particular.



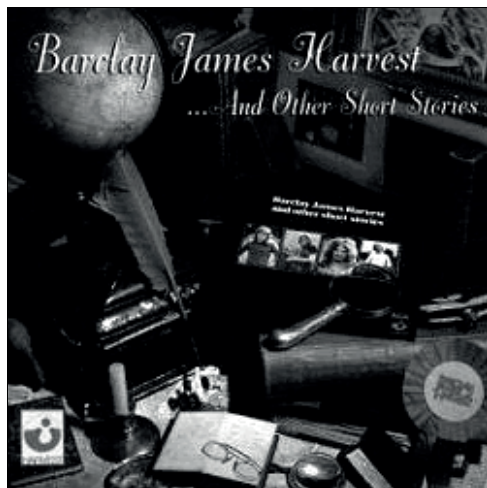
Not quite such rich pickings were to be found when researching bonus material for *Once Again*, but still enough to whet the appetite of fans. Although "White Sails" was never recorded by the band (although it was performed live on the 1970 orchestral tour), it did get as far as an orchestral track being

The EMI Remasters

laid down. The latter part is a Robert Godfrey pseudo-classical piece along the lines of a piano concerto, and was rejected as totally unsuitable for BJH. The first section, though, is Woolly's theme based on the chorus of the song, so Woolly added some ambient 'sea noise' for its inclusion on the disc and credited Godfrey as arranger.

"Too Much On Your Plate" was another also-ran which will be familiar to long-standing readers of this magazine. Completists should note, however, that this is **not** the same mix which appeared on the free club flexi-disc in 1991, but a Norman Smith remix done after the release of *Once Again*, possibly with a single release in mind. This version features quite a lot of guitar parts which cannot be heard on the first mix.

Three of the more interesting quadraphonic mixes of *Once Again* tracks complete the package, although regrettably the version of "Vanessa Simmons" is not the original UK quad mix with wayward harmonies, excluded on grounds of good taste! More quad mixes and different edits/mixes of "Mocking Bird" were also considered, but given that the Brimstone CD of the whole quad *Once Again* is still available, and that the alternative versions didn't really add anything to the originals, they were left off in the final reckoning.

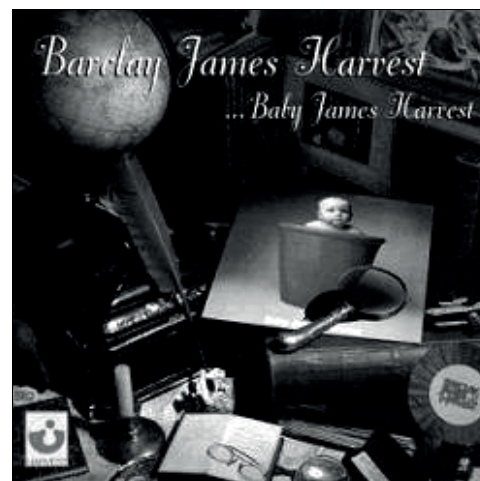


Although the 1971 demo version of "Brave New World" had previously appeared on a fan club CD, it was thought to have sufficient merit to give it a wider audience on *Other Short Stories*, although on balance it was decided that the demo of "Hymn" from the same session wasn't good enough to be included.

It's the BBC's John Peel sessions which provide the bulk of the extra material here again, with "Medicine Man" in a rockier version from 15th March 1972, plus four tracks recorded on 29th June 1971, including previews of "Ursula" and "Someone There You Know". As Woolly stated in a recent interview, unfinished and slightly tentative as this version of "Ursula" is, it is actually truer in spirit to the angst of the original song than the upbeat version which was eventually released on the album.

The EMI Remasters

The June 1971 session tapes were also casualties of the BBC's money-saving policies, but the recordings were rescued from a BBC stereo transcription disc and have come up remarkably well thanks to the ministrations of Peter Mew at Abbey Road.



Baby James Harvest also provides something of a treasure trove for collectors, with ten bonus tracks. Seven of these are lifted from the band's singles for the Harvest label in 1972 and 1973, including both sides of the pseudonymous Bombadil single. However, there's also an alternative take of "Thank You", originally intended to be the single mix, but discarded at the time in favour of the album version, plus a BBC session recording of "Child Of Man" with some different lyrics.

The best is left until last on this disc, though, with Woolly's 2002 remix of "Moonwater". Readers may be familiar with the story of how the original orchestral recording of "Moonwater" was made at Abbey Road with Woolly whilst the rest of the band was working on the album at Strawberry Studios. When Woolly arrived with the tapes in Stockport, he discovered to his horror that there were audible tape tones on some of the tracks, and had to go back to London to sort the problem out. The only solution they could find in the end was to lower some of the tracks, giving an airless, unbalanced mix with which Woolly was never happy.

Seizing the chance to rectify this thirty years later, Woolly listened to the original multi-tracks, where the offending noise could still clearly be heard. Confident that modern technology could remove it, he arrived at Abbey Road with the tapes, and met resident engineer Peter Mew, who even remembered doing some work on the original albums all those years ago! To their astonishment, when the tapes were played, there was no sign of the extraneous noise, just like thirty years previously, and the remix was completed with all of Woolly's original arrangement intact. The likely explanation then dawned on them - the machine they were using for the remastering was probably the very same one on which the original version had been done back in 1972!!

The EMI Remasters



The final piece of the EMI package is in many ways the most interesting, as it has never been released in any form until now. On November 16th, 1972, BJH played a live show in the BBC's tiny Paris Theatre in London's Lower Regent Street, for later broadcast as part of Radio One's *In Concert* series.

What made this concert special, though, was that it included the Barclay James Harvest Orchestra (or at least the 25 or so of them who could fit on the small stage!). Band and orchestra turned in a wonderfully exuberant performance of most of their early classics, in front of a couple of hundred highly appreciative fans. The show was broadcast on at least a couple of occasions, and has achieved legendary status amongst fans not only for its great atmosphere, but also because it is the only known recording of the band playing live with an orchestra still in existence (at least part of the Albert

Hall show in 1970 and the Weeley festival performance in 1971 are known to have been recorded by audience members, but no tapes have yet surfaced, and the quality would probably be very poor in any case).

The club has campaigned for over a decade to get the BBC concert released, and after a number of false dawns, it has finally happened thanks to Woolly, Mark Powell and EMI.

On raiding the BBC archives, it was found that the only tape of the concert left was a mono mix, used for the original Medium Wave broadcasts. However, fans have known for many years of the existence of a stereo transcription disc, albeit with some edits and re-arrangement of the running order to make it fit on a single LP for use by overseas radio stations. Peter Kendall kindly loaned his copy of the disc, which was duly transferred to tape and cleaned up, and proved to be a very different mix. However, that raised the question of which version to use - the full one in mono, or the edited stereo? Happily, EMI was persuaded to produce a limited edition double CD with both, leaving fans to make up their own minds (see Feedback in this issue for some views on this!). Once the limited version in its card slipcase is sold out, the disc will revert to a single one featuring only the full-length mono mix preferred by Woolly, so order now if you want both versions!

Caught Live

The *Caught Live* DVD also has an interesting background. Back in 1977, someone had the idea of sending a film crew to make a documentary about BJH. The crew did a great job, capturing the atmosphere of the band at home and on the German leg of the *Gone To Earth* tour and including a good deal of fascinating behind the scenes material. The editing deserves a special mention, too, for employing wit and humour whilst still creating a unique record of a band just breaking into the big time in Germany. The title, incidentally, followed the planned live LP title, until a fan club member pointed out that the Moody Blues had already released a live album called *Caught Live Plus Five*. The BJH LP title was changed at the last minute to *Live Tapes*, but the film was already finished and kept the original name. Unfortunately the film didn't receive as wide an audience as hoped, with just a few TV broadcasts and the occasional supporting programme cinema slot. From there it disappeared into obscurity, and although one or two half-hearted attempts were made to track it down for video release, the masters proved impossible to locate.

Fast forward to September 2001, when a 16mm print copy came up for sale on an Internet auction site. With John and Woolly's backing, we won the auction, only to find that the reels included an added bonus of four songs from the band's 1974 Drury Lane performance! We were

now in possession of two large film canisters, with no means to play them, and uncertain as to whether we had any right to release them! Fortunately Mark Powell had the right contacts and, having obtained Polydor's agreement that they wouldn't seek to exert any rights over the films, brokered a deal with Classic Pictures for a DVD release, whilst ensuring that all the band members received a good royalty.

The poor sound quality of the print was a big disappointment, but the films have been very well restored and the project has made another legendary piece of BJH's history available to the public. Now all we have to do is get working on getting the band's other video material released on DVD!



Gone To Earth 25 Years On...



*This September sees an amazing quarter century elapse since the release of one of Barclay James Harvest's best-loved, and certainly their best-selling, albums, *Gone To Earth*. To mark the occasion, Maldwyn Reece Tootill, the artist responsible for the stunning original cover design, tells NL the story behind his involvement in the album.*

In 1977 I was working as a freelance Illustrator in London and still had close ties with the band, who'd always shown interest in my work. I had become very involved in developing my work in the field of natural history with a keen interest in painting birds of prey. Mel Pritchard purchased and commissioned several works around this time so I guess I had a reasonable currency with the band. It was a good year for me actually as I had an exhibition in the north which was previewed by the BBC. The next day, I received a call from Joan Woodgate, PA to non other than Ringo Starr who was in Liverpool at his mother's and he saw me on the box and wanted to buy two paintings. This he did and subsequently commissioned two others. 1977 - a good year all round !!

Mal Tootill

Back to the plot. At the time of preparing for my exhibition I had amassed a great amount of research on birds of prey and came across a very specialist book entitled "Gone to Earth". The book was a publication on Australian owls, one of many such books which were used as reference points for aspects of my work.

After securing a vote of confidence from the band I set about developing some ideas. I used to meet the band in *The Hanging Gate* pub on a regular basis when I came up from London and this was where much of the business was done! Several titles were kicked about and I proposed *Gone To Earth* which was evocative of the owl striking its prey as it descends to earth. I was working on several drawings of owls and became particularly interested in producing some paintings showing the birds in flight, and prepared some sketches to discuss with the band.

I was staying at my parents' house for a short while in Saddleworth giving me close contact with the band. After seeing my ideas and turning the project over and over, it was decided that the band would support my ideas of using the owl coming in to land and utilise the title *Gone To Earth*. I was asked to take the idea further and produce a visual so that the concept could be recognised and developed enough

to take it to the art director at Polydor Records in London. I have vivid recollections of producing a felt tip pen visual which I drafted over and over again as the composition progressed, whilst sitting on the sofa at home watching T.V.!!!

I can't fully recall how the cutaway cover emerged, but I do recall feeling quite pleased with myself at innovating the concept of using the inner sleeve or bag as a fundamental part of the illustration, and one which carried an alternative image on the reverse side, showing a dawn scene in contrast to the dusk image which formed the main concept image. Being a young and inexperienced illustrator at the time I was blissfully unaware of the production problems inherent in producing the cover in this way, and to this day I'm eternally grateful for the band's support throughout the project in the face of some initial shock-horror responses from Joe Mirowski, the art director at Polydor.

Before the meeting in London was set up to discuss the cover, the band had to convince the aforementioned Joe of their wish to grant the commission to me. Like most good art directors Joe obviously had his own network of creative people for him to call on and at first wasn't convinced he wanted to go with either the

Gone To Earth 25 Years On...

concept or myself as the artist. I remember being firmly put in my place by J. when he challenged me explain how production costs could be kept to a minimum whilst still trying to achieve the desired concept. Obviously, I had no idea, as my print production knowledge at this stage in my career was virtually non-existent, and the more I tried to blag my way around it, it was painfully clear that costings and restrictions on die-cutting for the complicated cut-out had been my last consideration!!! I felt J. was just being bloody-minded at the time, but now I can see every argument put forward, and in reality, he was a brave man putting his reputation on the line for an up and coming inexperienced illustrator, who insisted on producing the artwork in a particular way regardless of all the potential pitfalls.

Throughout the meeting, the band remained staunchly supportive and I left the meeting thinking that I'd dug a huge hole for myself and that I couldn't afford to either let J. have the last laugh and say I told you so, or let the band down after putting their faith in me. Up to this point everything had been a dream come true - support from a well known, successful rock band, meetings at the corporate headquarters of Polydor, London and a peach of a commission in the bag. So, why didn't I feel elated ? You must have experienced the rush of adrenaline when you're

making things happen, but this time, with all the production worries and doubts, reality kicked in and the confidence which carries you to achieve great things suddenly dissipates in the face of the onslaught. I felt totally alone because I couldn't go to the band and tell them I was losing it after all they'd done, so I just had to soldier on.

I stuck to my guns and started to produce the artwork, consisting of four separate pieces - front and back outer cover and front and back inside cover. I went along to my colleagues design studio just off Newman Place W1 and commenced airbrushing the sky backgrounds. Several test pieces were undertaken, which proved more difficult than I'd expected due to my insistence on preparing the artwork on a coloured art paper, which gave the album its antique look. I'd become interested in the work of the Victorian Natural History painter Archibald Thorburn famous for his mountain scenes depicting grouse on the Scottish moorlands. He painted on this coloured stock and produced remarkable works evocative of the highlands and I hoped to emulate the effect.

The airbrushing of the skies and backgrounds finally came together after many technical problems. I had started to experiment with watercolour dyes which were very clear and translucent and when finely sprayed through the airbrush

Mal Tootill

the darkish green paper overpowered the delicate colours of the skies. To overcome this I sprayed a fine dusting of white gouache on the base and put the colours over this- Thankfully, this worked and produced the effect I was hoping for.

The other major worry was ensuring that the illustrations on the inner sleeve accurately fitted behind the cutaway of the outer cover to make a consistent single image. This was ensured by slightly enlarging the area of the sky so that when slotted in the cover, the cutaway image cleanly overlaid without any of the background surrounding the sky being visible. No other worries bedevilled the production as it developed until the final conclusion.

The only last consideration was the quality of the print and the accuracy of the cutting form and final production of the inner and outer sleeves. This was entirely out of my hands ,but thankfully, I had done my bit and the final production proved that the album cover was a success.

If I had to do it all over again I would implement the advice given at the time by more experienced guys, but I hope that the results were appreciated.

Mal Tootill



Remasters Reviewed

The new remasters look superb - nice looking packages with all the bonus tracks you would want, and have been hoping for. I'll soon be able to retire my old Tommy Vance sessions material for good. Even better is that I can avoid the £150-ish that a copy of the BBC transcription disc for the *In Concert* costs.

Alan Smeaton

Well, having finally got round to listening to the BBC broadcast, (which I haven't heard before), I must comment on the magnificent brooding intensity of the first two minutes of "Dark Now My Sky", straight after Woolly's spoken introduction, superb stuff, I can't help feeling this would make a wonderful theme score, if ever they decided to make a re-make of Emily Bronte's "Wuthering Heights". Worth the price of the CD alone imho.

Alan Hesketh

As far as I am concerned, this is BJH at their peak. After seeing them for the first time at their (for me) life-changing performance at the Weeley Festival, this BBC concert recorded in 1972 captures the essence of BJH. I am sure the Weeley Festival was responsible for gaining the then relatively-unknown BJH an enormous number of new fans. In the absence of a recording of that astounding event (as far as I

know), this must be the next best thing. Despite the rather woodenly-scripted BBC announcer, the songs still made me shiver, (especially "The Poet/After the Day") like they used to 30 years ago. The playing and arrangements are excellent, as is the quality of the recording. Thank God this is one BBC tape that didn't get recycled like so many did! If they had also performed "She Said", this would have been a perfect album. Come on guys, how about playing with an orchestra again? You can make it happen if you really want to! Meanwhile, as they say, if you only buy one BJH CD, make it this one! By the way, I was there!

Frank Gilbert

Just this morning the 2CDs- *BBC in Concert*-album was brought by our postman. Well, what should I say? - Yes, in fact I'm a real BJH-of-the-seventies-fan. This is really and truly "my" sound, this is "my" music - these are my memories. The album is a wonderful collection of songs in a brilliant, clear sound (even the mono version). I love it. Thanks to all who were involved in the realisation of this work, especially to Woolly. Yours enthusiastically,

Michael Geske

The re-masters are great - nice to hear with such clarity after so many years of enjoying these recordings. It is a great bonus to hear the different arrangements at the BBC sessions and the demo of "Brave New World" and Woolly's re mix of

"Moonwater". I think I was a little late in first hearing these recordings - only got to know about the band when I met a German girl on holiday in 1982. But these early BJH recordings have always been some of my favourites by the band and to hear them in this renewed glory after listening to them for many years (and now possessing a far better hi-fi as well on which to "see" the difference). Thanks for all the work you and Monica put in with the lads from the band and to get these issues released and available for everyone - it does bring a great amount of pleasure to me and I'm sure many other people. I'll be waiting for the next - hopefully John and Woolly will be up to working on their new album in the near future.

Tim Ingham

As usual, the presentation is excellent, and the sound quality superb (considering what they had to work with!) It's already an invaluable addition to my collection, as I had only tape recordings of the Paris Theatre concert, and the sessions. It struck me that with the benefit of hindsight (which is always a wonderful thing), how different things could have been if songs like "Too Much On Your Plate", "The Joker", "Night", "Poor Wages", or "Pools Of Blue" were released as singles instead of the ones chosen at the time. I think it's great that these songs have been given a new lease of life, especially "Night", and wallow in some nostalgia for a while!

Ian Alexander

Overall, the audio quality on them is excellent. The sleeve notes are a bit repetitive in a "last time on Dynasty" sort of way, but at least I learned something. I found the bonus material on *Once Again* a little disappointing - with room for another 10 minutes worth. I don't have the Quad version - so can anyone tell me why the quad versions of the other 5 tracks are not worth mentioning? Other things to note are that these discs are not complete. The other version of "Pools of Blue" is missing. Also, the single version of "Child Of Man" is the mono version from the single and not the stereo mix which has appeared everywhere else to date - the main difference being the high harmony vocals are barely audible in the mono version. I prefer the mono version. I must dig out my single of "Thank You". Although not mentioned anywhere, I'm sure it is an edited (shorter) version of the album mix. Can anyone confirm this? Finally, conspiracy theory. I think "Night" is not from the 60s at all, but John and Woolly doing a "Dukes of Stratosfear". It's so cool.

Tim Beckwith

Being a bit skint at the mo, I haven't been able to buy all of the re-masters in one go, so I plumped for just one - it had to be the debut album, of course, with all those early BBC sessions that I've been fantasising about since 1993 when Ken Garner's "In Session Tonight" book came out! What can I say? These bonus tracks are some of the

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most charming BJH vignettes imaginable, just absolute treasures - "Need You Oh So Bad" sounds uncannily like Richard Thompson, circa mid 70's, while "Small Time Town" is almost Van Morrison-esque (in a small time kinda way!). You've got to hear the other stuff too - a more spartan version of "Pools of Blue" and the original "Dark Now My Sky" complete with chorus. I've also noticed things on the album proper that I hadn't noticed before - that little quaver in the haunting backing vocals to "The Iron Maiden" at [0:47]. And that guitar in "Good Love Child" has to be the filthiest sound ever committed to vinyl! Even "Dark Now My Sky" sounds half decent! (sorry, I'm not having a go at the song, but I always thought the production sucked). Can't wait for the rest!

Terry Luck

First of all the BBC disc, absolutely marvelous, a real gem. I can't enlarge on this as I don't know where to start. A major piece of classic BJH history preserved and finally available for us to savour, brilliant! The whole package of the 4 studio discs and the BBC disc is absolutely first class right down to the sleeve notes and the previously unseen pics. Les with short hair and a fringe hiding behind a cello - wonderful! (on 1st Disc) I apologise for raving on like this. But I think EMI have done us proud. Let's hope Polydor continue with the rest of the catalogue with the same professionalism.

Rob Price

I've listened to the BBC concert CD and it's a great piece of history, a unique record of orchestral period BJH - BUT.....I reckon it sounds rubbish! Maybe it's the recording techniques, the equipment or the sound engineer's fight to get a good balance but the orchestral playing is pretty poor, not much better than a good school orchestra, and the band seem to be having an off day as well. High spots for me are the different arrangements, Les' vocals are particularly good and Woolly's synth sound on "Summer Soldier" is very interesting. Something to treasure for what it is, not for the performances. Sorry guys!

David Witts

There is some very dodgy, flat piccolo trumpet which is prominent in various places on the stereo disk. On the Mono disk it blends together and you don't notice it. Also the bass is way too far in front on some of the stereo tracks. This may be due to my speakers but the mono is a much better mix overall. I wonder if they got engineers from Radio 3 to do the Stereo version? It's quite possible given the way the BBC worked in those days. It really is very orchestra centred.

Gordon Hudson

I received my *BBC Live* album today, and on first impressions I'm very impressed. A slight flaw I noticed was that there are 8 tracks, but 9 are registered on the CD

Feedback

player display, since the intro to track 1 is identified as the first track. However, this is minor: the packaging of this album is superb, even more so in view of the fact that it is mid-priced. EMI have really done the band proud. I wouldn't have considered this package overpriced if they had been asking £20 for it. It's all very clever (and not a little bit crafty ;-)) creating a homogenous design for all five albums, since many people (including myself!) will want to collect the set.

The difference between the two versions is quite marked. "The Poet" and "Summer Soldier" were edited for the transcription disc. The mono version of the performance presents these songs in their entirety. (Incidentally, there is a minor error in the sleeve notes, which states that it is "Mocking Bird" and "The Poet" that were edited). I rate the stereo mix the best by a large margin. Les's bass and a lot of John's guitar work is almost lost in the mono mix. More surprisingly, though, quite a lot of the nuances of the orchestra are also lost on the mono mix. Another thing in favour of the stereo version is the obvious one: the stereo separation gives the music more breadth and depth. Comparing the two versions provides an interesting insight into the problems of sound engineering. Neither mix is 'perfect', and bringing one thing up in the mix is at the expense of something else. Nevertheless, I still think it's an album well worth

having, a unique moment frozen in time. Regarding the criticisms by Gordon and David of the orchestral performances: the Barclay James Harvest Symphony Orchestra was comprised mainly of music students if I remember correctly, so perhaps we shouldn't be too hard on them. In fact, the 'organicness' of the orchestra is part of the magic of the whole thing imo.

Graham Wheelwright

On the ibjhfc website news for 15 May 2002, it mentions a (6th) bonus track for Once Again:-
* Mocking Bird [German single edit, originally released in 1981 as Harvest 1C-006 07635]. Why is it now missing from my version - bought last Monday from HMV? :-(
A puzzled

Graham Gooch

The album was pretty over stuffed as it was and the German edit was just a faded out version. If you turn the volume down as you listen to the original you'll get the same effect. **Woolly**

n.b. That edit appears on the Centenary Collection Best Of and the Premium Gold Collection compilation CDs. Incidentally, when the BBC Concert was broadcast in late 1972, "Moonwater" was interrupted by a newflash about an escaped IRA prisoner - Woolly would love a copy of that version if anyone has a tape! **Keith**

Marketplace

CDs WANTED:

Compact Story (Spain promo)
Polydor RCD 071-2/4
Nexus (Australian CD)
East West/Eagle 8573804782
Best of BJH – Hits 4 Ever (German)
Polydor/Universal 543 450-2 (28)
Barclay James Harvest (UK promo)
EMI remaster, CDR
Once Again (UK promo)
EMI remaster, CDR
And other short stories (UK promo)
EMI remaster, CDR
Baby James Harvest (UK promo)
EMI remaster, CDR
In concert (UK promo)
EMI remaster, CDR
10-track sampler disc (UK promo)
EMI remaster, 2 CDRs

Solo

Woolly – Songs from the black box
UK Blueprint BP174CD
Woolly – Songs from the black box
Japan Voiceprint VPJ 014

Contact:-
John Smith, Somerdown House,
Little Somerford, Chippenham,
Wiltshire SN15 5JW
john@wbassett98.freemove.co.uk

FANS' TRIBUTE

Spirit On The Water - Hutton &
Brimble
If any BJH fans want to chat about the
recent Tribute CD, we would love to
hear from you. Please contact:-

Steve Brimble, 74 Ringmore Way
West Park, Plymouth, Devon PL5 3QH
sbrimble@eurobell.co.uk.

FOR SALE OR SWAP:

LPs

Face To Face (France w. inner),
Welcome To The Show (+ inner),
Victims.. (German + inner),
Live Tapes (German gatefold),
A Concert For The People (+ inner)

LP sleeve:

Time Honoured Ghosts, signed by all
four on rear. Great for framing

7"

Mocking Bird/Vanessa HAR 5034
Poor Boy Blues/Crazy City 2058 474
Love On the Line/Alright... (German,
different rear PS, 2059 197)
Life Is For ..B Hill (France 2059 294)
Cheap The Bullet/Shadows On Sky
(France PS, 873 636-7, silver label).

12"

Frank Farian "Mother & Child Reunion"
(German PS with "BJH" butterfly logo
sticker as *Welcome* LP, 601 583-213)

Please write to:
Martin Ellis, 25 Toronto Terrace,
Brighton, East Sussex, BN2 9UX, UK

CONGRATULATIONS to Mr. and Mrs.
John Smith, whose son William was
born on the 13 April

BABY JAMES HARVEST

More congratulations to Brigitte and
Beat Deubelbeiss, whose daughters
Janice and Alisha got a baby brother
called Melvin on 11th June.
Just give him a drumkit and start him
off right...

GAVIN AND ELAINE MATTHEWS

are also celebrating a new arrival
- little Nathan (a brother for Tim) was
born on Wednesday, 19th June at
8:05am weighing 8lb 2oz.

