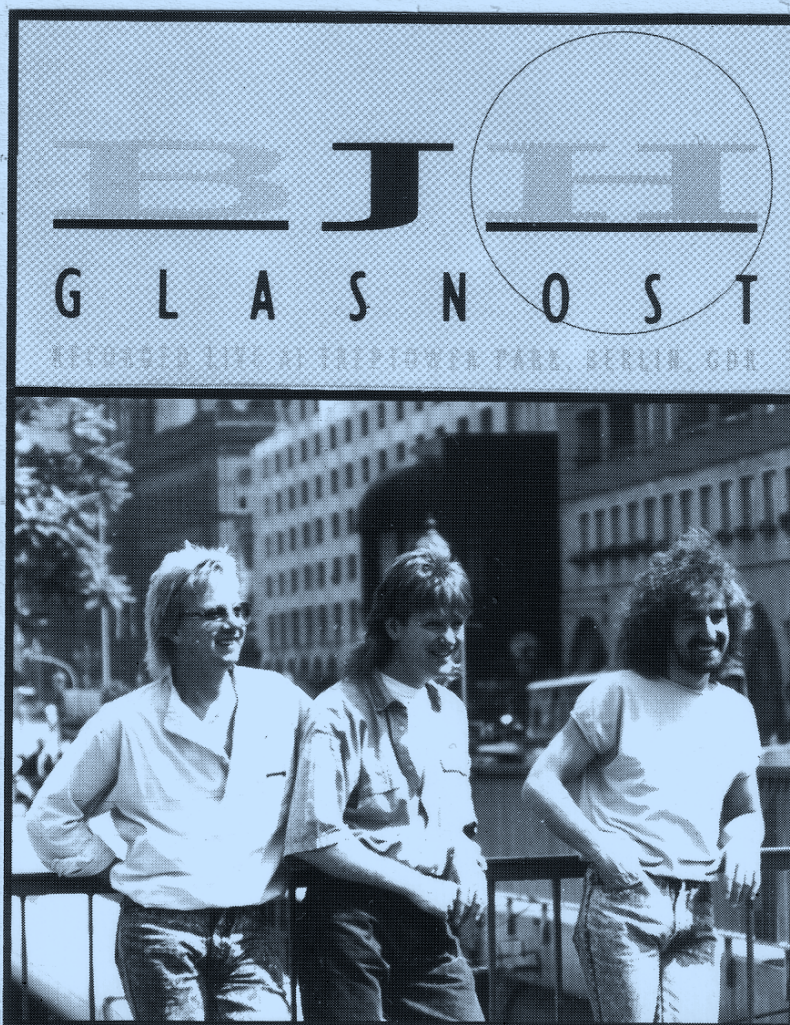


NOVA LEPIDOPTERA

The BJH fan club magazine



RENAISSANCE ISSUE !

NOVA LEPIDOPTERA

THE MAGAZINE OF THE INTERNATIONAL BJH FAN CLUB

May 1988

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Editorial: The Turn of the Tide

Welcome to the first official issue of "NOVA LEPIDOPTERA", the quarterly magazine of The International BJH Fan Club; we hope that you enjoy reading it as much as we've enjoyed putting it together! The new club's guiding principle will be "for the fans, by the fans", and we hope that this will include contributions from you, the fans.

Readers of the original fanzine version of NL will notice one or two changes: the magazine may seem thinner than of old, until you see that it is printed on both sides and the type set closer. This gives us space to print more articles than before, as well as making the magazine look more professional. The promised discographies and later chapters of 'The BJH Story' have not been dropped - many new readers will not have had the opportunity to read NL before, so we have decided to print new versions of some of the major articles from the last year, starting with the next NL in August.

Ex-members of FOBJH will, hopefully, be pleasantly surprised by the length and content of the magazine, which aims to mix the best of the old club newsletters with more in-depth analysis of BJH's music. This will be the standard format for NL, and as our membership grows, the better the magazine will become. Future issues will carry a history of BJH in serial form, as well as discographies listing all their releases worldwide, giving members the opportunity to build up a comprehensive library of information.

With the workload involved in setting up the new club, this issue doesn't contain quite as much background information as will normally be the case, but we think that there is something here for everyone!

Inspired by "Glasnost", we are doing our best to encourage the spirit of openness, and to that end you will find a questionnaire with this issue of NL. It's your club - you tell us what you want from it, and we'll do everything we can to provide it. We want the club to have a family atmosphere, cutting across international boundaries to bring together all our members, who have at least one thing in common - a love for the music of Barclay James Harvest.

Finally, we would like to thank John, Les and Mel for allowing us to go ahead with the club, as well as everyone at Handle Artists for all their help, especially Lindsay Brown, David Walker and Jan Patterson. Last, but certainly not least, our grateful thanks to all of you for joining the club. Without your support and encouragement, none of this would have been possible!

Together, we can turn this club into the authoritative voice of Barclay James Harvest fans everywhere. This really is the turn of the tide!

Keith Domone

Kevin Goodman

NEWS

NEW STUDIO ALBUM ON THE WAY !!

BJH are booked in to start work on their next album in June. John and Les are currently writing new material, and it is hoped that the as yet untitled LP will be released before the end of the year. Plans are underway for a U.K. and European tour to coincide with the album, although obviously nothing can be confirmed at the moment. Full details will be printed in NL as soon as more information is available.

Unfortunately, their recording commitments mean that it is very unlikely that the band will be able to appear at any open-air festivals this summer.

GLASNOST PROMOTION

The band are travelling round Europe as I write, making promotional appearances and giving interviews to the media. Look out for them on your local TV and radio, as well as music papers and magazines. If you can receive cable television, you may catch BJH on "Music Box" or "Sky Channel", both of whom recently recorded interviews with them.

Polydor U.K. spent their entire advertising budget for the album on one full-page colour advert in the May issue of "Q" magazine, and we took the liberty of giving Polydor a copy of our mailing list -

their leaflet was a little late going out, but full marks to Polydor for making the effort!

PRIZE DRAW WINNERS

Congratulations to:
ARWED GERNER (0218), who wins a copy of the interview album,
ROBIN BOYCE (0052), juke-box 45,
ROGER PRICE (0058) and
ROBERT IRONMONGER (0039),
butterfly picture discs.

As consolation prizes, a few of you will find a photo of BJH inside your copy of NL. If you didn't win anything this time, better luck with the questionnaire draw!

GLASNOST - YOUR FIRST IMPRESSIONS

Shortage of space makes it impossible to print all your letters, but the following is a representative selection of your comments:

"I must say how impressed I was with the sound reproduction... All in all the group's brilliant performance (especially John Lees on guitar) makes the concert rank amongst the best live performances BJH have done since the other 'Berlin' concert."

Keith Marshall, Orpington

"I thoroughly enjoyed it...It's easy to compare this performance with the 1980 West Berlin concert, but the latter one must rank as No.1..."

Richard Kierton, Alvaston

"...most impressive; the sound quality is especially good,

although a certain amount of 'post-concert touching up' has obviously been done..."

Kevin Sterry, Nottingham

"...some of the overdubs were not really necessary - why did John re-sing 'Hymn'? Could it be some of the songs were recorded at other concerts?? The order of the songs is a little strange - for the rest, the album is brilliant!"

Monika Brauckhoff, Berlin

"...in my opinion, their best live album to date...It is unfortunate that many of the old classics have had to be omitted... A double album would have been preferable. I have only one criticism: the illogical order of tracks on the CD. The build up of excitement to its peak during 'Hymn' makes it a fitting finale. Songs played earlier are an anti-climax. Don't like the cover..."

Janet Richardson, Altrincham

"An excellent choice of tracks (thank goodness we didn't get yet another rendition of 'Child Of The Universe')...I'm glad that 'Medicine Man' is on it; I clearly remember the thrill and surprise hearing its opening chords at Hammersmith last year. The album cover's good, too!"

Robin Stapleford, Kidderminster

"Barclay James Harvest at their best...close your eyes and you've got the feeling of actually being there at the show...Yeah!!!"

Angelika Reichert, Bremen

"This recording has to be their best live album yet. I felt that 'Berlin' was more of a studio album with overdubs etc., but 'Glasnost' returns to the true feeling of listening to a live sound. The inclusion of the all-time BJH classic 'Medicine Man' really puts the jewel in the crown... One final thought: if the politicians acted like musicians and the common people, we would not need Glasnost..."

Kevin Goodman, Cheltenham

* * * * *

...OTHER SHORT STORIES...

...BJH records are now officially collectors items! A recent poll in Britain's "Record Collector" magazine saw BJH going up from 112 last year to the dizzy heights of no.101 in the "Top 500 most collectable artists"! Before you say anything, I only voted once, honest! Look out for an article on BJH in the magazine soon, probably in the July issue...

...In response to a number of enquiries, here is the complete set that BJH played in East Berlin :

Nova Lepidoptera/Hold On/African/Love On The Line/Alone In The Night/
On The Wings Of Love/Mocking Bird/Rock'N'Roll Lady/He Said Love/
Turn The Key/Medicine Man/Child Of The Universe/Life Is For Living/
Poor Man's Moody Blues/Loving Is Easy/Hymn...

FACE TO FACE ~ with Alan Freeman



Photo: Keith Domone

"Fluff" Freeman, veteran DJ on London's Capital Radio and enthusiastic BJH fan, talks exclusively to NL:

NL: FIRST OF ALL, HOW DID YOU GET STARTED IN BROADCASTING?

AF: Well, I actually started in Australia, being an Aussie - I'm now semi-pom, I think, because I've been here just over thirty years. I was working for a timber company as an assistant paymaster; all the clerical bit, but I could never remember anything, you see, so academically I was quite a dead loss. Then in 1951, a friend of mine was working in a commercial station in Melbourne, and he said "How would you like to audition as a radio announcer?" In those days you weren't talking in terms of disc jockeys - you did everything, you read news, you were compere of a quiz programme, you did serious musical programmes and you played the popular music of the day, which was Rosemary Clooney and Kay Starr and Frank Sinatra and Peggy Lee and Guy Mitchell and all those people. I thought he was kidding, but he was deadly serious, so I auditioned and I got the job!

In 1952 I started working at a station called 7LA Launceston in Tasmania, then I came back to mainland Australia and worked in an all-night station called "3AK, The Voice Of The Night" from midnight to seven in the morning. I think my only listener was my mother; she was a devoted fan. One night I put on a Frank Sinatra album, and actually went to sleep. About half past two in the morning the phone woke me up, and I said "Hello", very confused, and she said "Dear, I think it's finished." I looked at the album, and it had finished, and I think within a week I was fired: I was a bad risk at night!

Then I joined a commercial station in Melbourne called "3KZ, The Brighter Broadcasting Service" and worked there until 1957, then I decided on a trip round the world for 9 months, as most Australians do. I arrived here, and it was all great fun, and I realised very quickly that I didn't particularly want to go back after the 9 months. Very slowly - come to think of it, not so slowly, even - I found

myself on television, I found myself working for Radio Luxembourg as a summer relief announcer, disc jockeying. Then the BBC cottoned on to me and gave me some work, bless 'em, and I worked for them for 20 years.

NL: WHAT MADE YOU COME TO CAPITAL RADIO?

AF: I really felt I needed to breathe again, go out in the street and see what was happening, because when you're so safely employed by the BBC, you really are very much cocooned - I'm so delighted that I had 20 years nationally with the BBC, and when I quit in 1978, I thought to myself, "it's all been marvellous, and what shall we do now?" Then, while I was thinking about that, Capital Radio 'phoned me up and said "Why don't you get off your fat...bottom, and come over here and talk to us?" So I came over, we talked, they employed me and I've been here ever since. Capital is very different to the BBC, because the BBC is a little more stiff, more staid - here it's all very much a family affair.

NL: DO YOU STILL ENJOY PLAYING RECORDS?

AF: Oh, very much so, yes. If you're not enjoying it, and in some way communicating that excitement or that love of it all to an audience, you mustn't be there doing it. I would think there's nothing worse than for you to switch on the radio and me say "Hello, I'm here and I've got a very bad headache and I don't feel too good." You'd say "Oh, we need all that like a hole in the head." We all have days when we feel bad, but you get through it the best way you can. I get as much thrill out of it and enjoyment from it as I always did. The moment I found that that wasn't self-generating, I'd call it a day. If it finished tomorrow, one could never moan - it's been 35 years!

NL: WHEN YOU'RE PLAYING RECORDS ON THE CHART SHOWS LIKE "PICK OF THE POPS TAKE 2", THERE MUST BE RECORDS IN THERE THAT YOU CAN'T STAND....

AF: Oh, sure, but no disc jockey can do a chart show and play the Top 20 and tell the whole British public that have bought them in their millions that they're wrong. For instance, perhaps one of your favourite records of all time is "Mocking Bird" by Barclay James Harvest. If it had been in the Top 20, if I were to play it and then say "well, that was pretty dreary, wasn't it, and I don't know why they bought that", you're immediately going to say "what's he on about - I think it's a beautiful record". I mean, I think one of the worst records I ever heard was Clive Dunn singing "Grandad" - it sold three million copies. Who's right and who's wrong?

NL: CAPITAL PLAYED FRANKIE GOES TO HOLLYWOOD'S "RELAX", BUT THE BBC BANNED IT; HAVE THERE BEEN ANY RECORDS THAT YOU DIDN'T WANT TO PLAY FOR THAT SORT OF REASON?

AF: No, records are fun, we're talking about entertainment, aren't we? Records that have sexual connotations and all that sort of thing, I mean you've really got to laugh at them.

NL: BUT SOME PEOPLE DO TAKE THEM VERY SERIOUSLY.

AF: Oh, of course, but it's stupid, isn't it - there's a very old song that you may have heard, and it's got to be the filthiest lyric I've ever heard; it's called "I'm In The Mood For Love", and he sings

"I'm in the mood for love, simply because you're near me." I think we're talking about fornication, aren't we? What does "Help Me Make It Through The Night" mean? Does it mean sit with me and drink coffee, or does it mean climb into bed and give me one? So "relax, don't do it, when you want to come" and all that sort of thing, I don't know why people get so uptight about it all - it's a harmless gramophone record. There was a record by Serge Gainsborough and Jane Birkin called "Je T'Aime", and it was banned, as you well know, and one of the newspapers rang me up and said "What do you think about the banning of "Je T'Aime"?" and I said "I think it's the funniest record I've heard in twenty years" and they said "Why?" - I said "Well, can't you just see Serge Gainsborough, who's producing the record, saying "Jane, listen honey, can you just give us a bit more 'aaah'. All right, take a hundred and forty-three"?"

NL: THERE'S BEEN A LOT OF FUSS IN THE STATES RECENTLY WITH PARTICULAR REFERENCE TO HEAVY ROCK RECORDS, WITH THE 'MORAL MAJORITY' SAYING THAT THEY'RE ENCOURAGING SATANISM - DO YOU THINK THERE'S ANYTHING IN THAT?

AF: Yes, well, with due apologies, that's a load of bullshit. All kinds of records encourage all kind of things, and if you're so unintelligent as to take it all so literally, that's really your problem. I think the great shame is that not enough heavy metal and rock music is played on air at all - not enough Barclay James Harvest, which is very, very sad. I think, you know, if we're talking about the scarcity of plays for very consummate artists, then Barclay James Harvest have got to be a great objective case, because they make just beautiful records - I mean, I love them, as you obviously do, and the great problem today is that there's very, very little in the way of specialist shows. I also think that programme controllers are still not quite aware of the vast popularity of heavy metal and rock music. What we actually need is one national channel that just plays rock music.

NL: WHAT KIND OF MUSIC DO YOU LISTEN TO AT HOME, FOR PLEASURE?

AF: Every kind of music, rock, opera, soul, a bit of jazz now and then; you see, I've lived for sixty years, and I've heard a lot of music. I have many favourite records, Barclay James Harvest, Randy Crawford, the famous 'Una Voce' from "The Barber of Seville". We all have so many records that have very special memories for us, we have a lyric that all of a sudden touches us.

NL: DO YOU REMEMBER WHEN YOU FIRST HEARD BARCLAY JAMES HARVEST?

AF: I can't remember the year - I should have looked it up to be terribly smart, and pulverised you with my accuracy! I just remember that I was on the BBC, and I can almost see that green label - I think it was Harvest, wasn't it - and I remember listening to the album and hearing "Mocking Bird", and I was knocked for six. That memory has never left me, and I just became a fan and have remained a fan, and have always played their music. And they're lovely boys too; they just make great music, and I love it. I get a bit weepy sometimes when I hear their music - like "Child Of The Universe", and I remember that track they did, "Suicide" - what album was that on, again, again?

NL: OCTOBERON.

AF: Octoberon, yeah. I played that to death on the BBC, and when I came to Capital I also played it, it's a great track, and frightening, that drop at the end, isn't it?

NL: YOU MENTIONED "CHILD OF THE UNIVERSE", WHICH HAS GOT LINES IN IT ABOUT NORTHERN IRELAND AND SOUTH AFRICA. DO YOU THINK THERE'S A PLACE FOR POLITICS IN MUSIC?

AF: Yes, I don't see why not. If politicians have the freedom to make all their statements about the world, then why shouldn't musicians have the right of reply by making records? Did a record ever make a greater statement than "Feed The World?" The Beatles changed the world - they didn't say "Yes sir, no sir" - they said "Stuff you!"

NL: ON THEIR LAST ALBUM, BJH DID A TRACK CALLED "AFRICAN", WHICH WAS PROBABLY THE MOST OUTRIGHT POLITICAL STATEMENT THEY'VE MADE, ABOUT THE REGIME IN SOUTH AFRICA. WHAT'S YOUR VIEW ON THAT?

AF: I don't really want to get into politics - can't really, but I think they have every right if they're concerned about it. Yes I think political statements should be made. I'm very lucky, because when Barclay James Harvest, or whoever, have something to say, I can listen to it and think, "must pass that on." I think that's terribly important, and I think that's my role.

NL: HAVE YOU SEEN THE BAND PLAY LIVE?

AF: Oh yes, several times.

NL: DID YOU EVER SEE THEM IN THE EARLY DAYS WITH THE ORCHESTRA?

AF: No I didn't, but they now use masses of keyboards to substitute for an orchestra, because if you employ an orchestra today you finish up bankrupt.

NL: QUITE A FEW BANDS HAVE TRIED TO MIX ROCK AND CLASSICAL MUSIC, DO YOU THINK MANY OF THEM HAVE BEEN SUCCESSFUL?

AF: I think it's only been dabbled at. I remember a journalist 'phoning me up once, it must have been three hundred years ago, and he said "well, where do you think rock bands will go from here?" and I said "I think they'll start playing with symphony orchestras" and he said "Oh, yeah?" and I said "Yeah", and he said "Yes, fine. Bye," and thought 'there's a tosser who has nothing to say'. I think it was six months later that Deep Purple appeared with the Royal Philharmonic at the Albert Hall. It's enormously interesting the way musical barriers are being broken down today.

NL: IS THERE ANYTHING YOU'D LIKE TO SEE BJH ATTEMPT IN THE FUTURE IN THAT DIRECTION?

AF: I don't know - you see it's very hard to speak for musicians: it would be very silly of me to suggest that Barclay James Harvest get involved in some Debussy, because they might hate Debussy. I think that at this stage one's just got to go along with the manifestation of what bursts in their minds to record.

NL: BJH ARE HUGE IN EUROPE, BUT THEY'VE NEVER SOLD THAT MANY RECORDS IN BRITAIN - WHY DO YOU THINK THAT IS?

AF: It's because they get very little play here - I'm constantly very surprised at the lack of play they get in this country. Their concerts always sell out, but their record sales have never been enormous. On the Continent they're huge, absolutely huge. I know they have their admirers amongst presenters, but then I imagine there might be a few jocks around who think that because they've been around such a long time they're a bit passé, and they don't bother to listen. I find it very, very sad indeed - that's why we need a national rock station.

NL: IT DOES SEEM, MORE AND MORE, THAT BANDS HAVE A SHORT LIFE, THEY'RE BUILT UP ON A MASSIVE WAVE OF PUBLICITY, AND THEN THE MUSIC PAPERS SAY - "RIGHT, THEY'VE HAD THEIR FIVE MINUTES, KNOCK THEM DOWN".

AF: They've had their five minutes; they're now talking about Tiffany taking over from Madonna - anybody could take over from Madonna, you know; I think my little niece could, if she was well marketed. For Christ's sake, what's new about Madonna, doing her Marilyn Monroe poses, and she's no great singer by any means. I'm not knocking the current scene at all - I mean, I think one of the most sensational records I've heard in the last year is Whitney Houston singing "I Wanna Dance With Somebody" - I think it is a great single, and a lot of the current music is - the Pet Shop Boys are excellent, New Order, excellent.

NL: AND YET IN THIS CLIMATE, BJH MAY NOT HAVE DONE REALLY WELL, BUT THEY'VE SURVIVED FOR OVER TWENTY-ONE YEARS NOW.

AF: Oh, I think they've done exceptionally well - I think it's just fans like us who are a little frustrated that the proper crossover hasn't happened, but you've got to be careful, because the moment a band of any rock status gets into the Top 20, you'll find a legion of fans saying "oh, they've sold out". It's because Barclay James Harvest isn't played to a bigger, mass audience all the time - if they're not so good, not so popular, why do a quarter of a million turn up at Berlin? Why? There is a question to be answered.

NL: WHAT ABOUT THE ACCUSATION THAT BARCLAY JAMES HARVEST ARE A "POOR MAN'S MOODY BLUES"?

AF: If you would like a direct answer - a load of shit. The Moody Blues were magnificent, and are magnificent, I think, but you will find them making not quite the music they were making years ago, but you find Barclay James Harvest still making the music they were making many years ago. To say that Barclay James Harvest are the poor man's Moody Blues is just rubbish, O.K.

NL: IS THERE ANYTHING YOU REGRET THAT YOU'VE NOT ACHIEVED?

AF: No, there's no point in regretting. What I am very grateful for is that, so far, I've kept my health, that people have seen it right and fitting to employ me as a disc jockey, which I enjoy tremendously, and so therefore I'm very blessed. At sixty I guess I'm seven eighths of the way through, so why spend the last eighth regretting what I didn't do?

NL: WHAT WOULD YOU LIKE TO BE REMEMBERED FOR?

AF: I don't think I've achieved enough to be remembered. My talent, I think, is very limited, but within that spectrum of what I do, I do it very professionally and very well, I think. No, I don't wish to be remembered - there'll be nothing to remember me by, you know - I've only ever been a disc jockey.

NL: FINALLY, IS THERE ANYTHING ELSE YOU'D LIKE TO SAY TO BJH FANS, READERS OF THE MAGAZINE?

AF: Long live Barclay James Harvest, O.K.! Keep on buying those albums!

NL: WELL, ON BEHALF OF THE BAND, THEIR FANS AND OURSELVES, THANK YOU VERY MUCH.

AF: Oh, my pleasure, my pleasure - it's been great! By the way, when's the next Barclay James Harvest album out?

THE MAKING OF A COMPACT DISC

In our second interview, we talk to PAUL COX, compiler of the "Another Arable Parable" CD for EMI:

NL: ARE YOU A FAN OF BJH'S MUSIC AND HAVE YOU DONE MUCH OF THIS KIND OF WORK FOR EMI?

PC: "Fan" is probably overstating the case; I've got all of their Harvest albums but none of the Polydor ones. My interest in the band revolves around their being on the Harvest label, although their early work was one of the reasons I became obsessed with the label, I guess.

Along with Island and Charisma, the Harvest label provided much of the soundtrack for my adolescence. I decided it was my duty to preserve this monument to our musical heritage, hence my Edgar Broughton Band, Pretty Things and Electric Light Orchestra collections, Roy Harper and Kevin Ayers reissues, assistance on the Deep Purple "Anthology" and, of course, "The Harvest Story Volume One: Art School Dancing", which included BJH's "Taking Some Time On" and was so well received that it has already been deleted!

NL: HOW WERE YOU APPROACHED TO COMPILE THE DISC?

PC: Once it became apparent that CD was here to stay, I wanted to get involved in the medium as soon as possible. This involved some reassessment of life, the universe and everything, dropping the pretentious twaddle about retaining the Harvest logo - I mean, have you ever tried reading a CD label while it's playing?! - and working on the basis that making the actual music available in superior, i.e. digital, form, was of far greater importance.

Armed with this enlightenment, I got down to the business of deciding which of the Harvest material truly deserved the treatment and one band came to mind immediately - surprise, surprise, Barclay James Harvest!

NL: WERE YOU GIVEN ANY INSTRUCTIONS OR GUIDANCE REGARDING WHICH TRACKS YOU COULD USE, MAXIMUM RUNNING TIME, ETC.?

PC: I've done enough compilations and reissues now to work without interference on track listings and sleevenotes, I just present them with the package really.

My initial intention was to replace the three "Best Of" volumes with one definitive set, adding extra tracks to the CD version - if over 70 minutes of music can be accommodated I see no reason not to fully utilise that potential. The powers-that-be at EMI approved the project immediately, although they proclaimed a vinyl edition unnecessary. They also requested an expansion of my ELO compilation for CD and a Kevin Ayers CD-only collection, which should appear soon, I hope.

NL: WHAT INFLUENCED YOUR SELECTION OF TRACKS AND WERE THERE ANY OTHERS WHICH YOU WOULD HAVE LIKED TO INCLUDE?

PC: I have a strong dislike of "hacks" who churn out drivel on absolutely anyone if there's money in it, not caring a tinker's cuss for the artists' work, and I believe that projects like this should always involve someone intensely appreciative of the music and musicians concerned, although a degree of objectivity is essential.

I certainly wasn't going to risk cocking up the Barclays, so here I called upon Ryszard Szafranski, who had followed the group for many years and was not averse to the written word. The plan was for me to select the tracks and for Ryszard to provide the text and this is how the credits appear on the CD booklet.

In practice, we overlapped. My original tracklisting included "When The World Was Woken" and "Delph Town Morn", both subsequently vetoed by Ryszard in favour of "Summer Soldier". I'd already removed "Harry's Song" and "Thank You" from the shortlist. "I'm Over You" was dropped in favour of "Child Of Man", though I can't remember whose idea that was. Ryszard replaced the album version of "Medicine Man" with the single cut, suggesting that I was overconcerned with getting orchestral arrangements into digital form rather than presenting a cross-section of the band's music.

This much I accepted, although we clashed over "Vanessa Simmons", included for purely selfish reasons on my part - I do allow myself one indulgence per album! My chance for revenge came when Ryszard handed over his sleevenotes, which I promptly attacked with my editorial scissors.

NL: DID YOU HAVE ACCESS TO THE ORIGINAL MASTER TAPES TO CHECK ON THEIR SOUND QUALITY AND WERE YOU INVOLVED IN THE MASTERING PROCESS FOR CD?

PC: No, my job is to provide the track listing and sleevenotes. After the "Art School Dancing" album, I added proof reading to my duties.

I told EMI what I wanted for the Barclays sleeve, they worked around my guidelines and turned up trumps, I was well pleased when I saw what they came up with.

But you asked about the sound aspect. Your review mentioned a couple of things but the glaringly obvious one for me is what sounds remarkably like surface noise on "The Poet", as if it had been mastered from a crackly copy of the LP! Don't ask me to explain it, EMI haven't even sent me a finished copy yet!

NL: WHAT DO YOU THINK OF THE FINISHED PRODUCT? I UNDERSTAND THAT YOU POINTED OUT THE INCLUSION OF A FEW BARS OF "KES" BUT THAT IT WASN'T REMOVED BEFORE THE DISC WAS MASTERED.

PC: Having decided to include John's original solo rendition of "Child Of The Universe" the problem arose that on the LP ("A Major Fancy") it runs straight into "Kes". Obviously a fade-out version existed as the two songs had appeared on either side of a single, but even after several years of collecting the Harvest label this item has remained elusive. Working out a new fade which flowed nicely into "Medicine Man" proved straightforward, so I ran off a cassette sample and sent it down with the track listing. With the LPs I've compiled in the past I've always been sent a test pressing for approval; CD being a new medium for me to work in, I didn't insist on hearing a finished master. Like a naive prat, I trusted the more experienced engineers to get it right. Of course my cassette illustration was totally ignored and we end up with the beginning of "Kes" sticking out like a sore thumb.

Otherwise, I'm happy. The danger with using material from different albums is that the compilation can sound scrappy and disjointed if they don't get the equalisation right. They did, and I think the set flows nicely. Also it was nice to have it included in the launch of EMI's mid-price CD range; it was originally scheduled for August release at full price.

NL: DO YOU KNOW IF EMI HAVE ANY PLANS TO RELEASE MORE BJH MATERIAL ON CD?

PC: I think that depends entirely on how well "Another Arable Parable" sells. If it does well enough I'm sure they'll be prepared to listen to suggestions, but whether we'd be talking about a second volume or simply transferring the original LPs to CD, I don't know. "Once Again" would probably be favourite, but most of it appears on "Parable", so maybe another compilation would be better. As I said, though, it will be the sales of this one that determine future releases. I know it's sold better than any of the Polydor CDs in our shop, so that's a good sign.

NL: RELATED TO THE PREVIOUS QUESTION, ANY IDEA IF THEY HAVE ANY PREVIOUSLY UNRELEASED MATERIAL IN THEIR VAULTS?

PC: I've no idea, but the absence of the original albums from the current catalogue suggests a lack of demand which would make the release of any such material commercially unviable for EMI. If we get to work on another compilation, perhaps Ryszard and I could rake through the archives and find something worth including. A better idea would probably be to approach Colin Miles (of the See For Miles label). He was responsible for the three "Best of BJH" albums when he headed the appropriate department at EMI and has since licensed a lot of material from the company for release on his own label.

FOR NO ONE

THE LYRICS OF JOHN LEES

Three or four years ago John Lees remarked of his songs:

'I try not to give sermons - because I'm very like that actually. I get very involved in things that go on every day and most of my songs are taken from things that affect me on a daily basis - things that I see, things that I read in the paper. I'm afraid I try to hide any hard, defined messages by weaving round the lyrics - so that they could mean one thing to me and one thing to somebody else'

Though Les Holroyd has undeniably been responsible for writing half a dozen or so BJH 'classics', John Lees has always been, for me, the most interesting lyricist in the group. Whenever I buy a new BJH LP, one of the first things I do is read Lees' lyrics. That is not to say that everything he has written is worth scrutinising. Most of his songs deal in fairly straightforward terms with love's ups and downs. Lyrical complexity, of course, is not an essential characteristic of a good song, and many of Lees' simple love songs - "Vanessa Simmons" (1971) or "How Do You Feel Now?" (1981), for example - are excellent. Nonetheless it is evident that great efforts have gone into some of Lees' lyrics. "Medicine Man" (1971), "In My Life" (1975) and "Suicide" (1976) - songs which establish him as a first division songwriter - were clearly not written in half a day.

In spite of Lees' desire not to be perceived as being a preacher, many of his non-love songs are clearly statements of belief. At the height of new wave, for example, he recorded "A Tale Of Two Sixties" (1978) which, like the earlier "Titles" (1975), revealed his love for the music of a decade before. Lees' Christian views are also apparent in such songs as "Child Of Man" (1972), "Hymn" (1977) and, most recently, the rather banal "He Said Love" (1986). "Hymn", a song first conceived in the early years of BJH, also includes warnings against the use of drugs. Some of Lees' acquaintances had apparently died because of their reliance on drugs, and Lees assured the Daily Mirror, the only drugs he had used were those prescribed by his doctor. "He Said Love" was written after a period of depression. "The only thing I could think of was praying", Lees later told Hurricane, "(The song) is a thank you because Jesus has helped me".

Over the years Lees has written a number of 'political' songs. There was a distinct anti-trade union feeling to some of his songs in the mid-1970s. "The Great 1974 Mining Disaster" (1974) features one "Mr Groan", almost certainly Joe Gormley, the then leader of the miners who, according to 'Woolly' Wolstenholme in a 1974 BBC radio broadcast, "made us shiver for such a long time". A few years later came "The Closed Shop" (1978), a song which some BJH fans, including myself, found rather objectionable. Interestingly, "African" (1987) appears to indicate a less hard line stance by Lees

on these topics, as well as being - after the ill advised tour of South Africa - the long awaited condemnation of apartheid. In his hatred of war Lees remains, at 41, as passionate as he was when he first wrote "Summer Soldier" (1973). As a songwriter, he does not, of course, have a patent on such topics; but "Child Of The Universe" (1974) and "In Memory Of The Martyrs" (1981) are as poignant anti-war songs as I have heard.

BJH have recorded well over 50 of John Lees' songs. There have, however, been no cover versions, and, in Britain, he is anything but a household name. Inevitably, not all of Lees' songs have been on the button; but, over the years, he has come up with enough well crafted, intelligent and trenchant material to make him my favourite songwriter.

STEPHEN ROBERTS

RANT!

Hmmm, how can I start this? Other than apologising for my (painfully obvious) lack of journalistic prowess, I should state that the following is purely personal opinion, intended to provoke discussion and replies, although I hope it'll strike a chord (eg C Major, G Minor?) with some readers. Hopefully it will encourage you to put pen to paper yourself and have your own 'rant' in a future issue.

Some old lags will remember that back in the early days of NL we made the decision that even the most ardent BJH fans must listen to other music sometimes, and accordingly reviewed a selection of releases from other bands. This time I'm moving closer to home and am going to assume that, excellent as they are, we all have thoughts and opinions about our fave band and perhaps about how they could be even better. In short, if you can't bear to see BJH criticised in their own official fanzine then stop reading now! Still, with a studio album planned before the end of the year, I want to have my say! Onwards....

It is clear that the band, their producers and engineers put a lot of effort into their music, with the resultant superb melodies and harmonies which we've come to expect and love. Such care is evident, for example, on future classics such as "On The Wings Of Love" and "Guitar Blues" (please play this live on the next tour, it'd be a brilliant track). However, perhaps the end product is slightly too polished, too careful?

Live performances of old classics such "Medicine Man" and "Crazy City" (please bring this back!), through tracks like "Sip Of Wine" and "Loving Is Easy", to newer songs like "Inside My Nightmare" and "Hold On", show that the band can produce raw, punchy and exciting performances on stage; yet much of this energy seems to be lost in the studio. We all know that the band are more than capable of producing the goods, as evidenced by the superb CD single of "Panic". If only the latter had been released over here rather than the rather limp "He Said Love"...

Moving on, I wonder how much of the possible impact of the songs is lost in the very extensive use of synthesisers. I'd love to hear the band play without them. How about a rhythm guitar, punchier bass lines, (real) piano, saxophones and a small string section? Imagine "Africans" with a real brass section, or "Life Is For Living" with piano, guitars and sax. The opportunities are endless, although I suspect that the economics unfortunately aren't.

So we now have a band without (at least most of) the synthesisers and with a new and hopefully punchier sound. Next thing to go must be the complicated lighting rig. Impressive as it is, it must restrict the band an awful lot as the whole concert has to be pre-programmed and agreed in advance, leaving precious little room for improvisation or a different running order. At recent concerts by Elvis Costello he was asking the audiences for requests and playing them there and then. Imagine that at a BJH concert - heaven!

Anyway, assuming that by the end of the year the band have recorded their new material and it's all ready for release, what can Polydor be relied upon to do? The answer to this is in two parts.

In terms of publicity, and judging by recent experience, I think we can rely on Polydor to do as little as possible. I'm sitting here just a week away from the release of the "Glasnost" LP and has any news appeared in the music press? Not a word - no wonder the band doesn't chart over here.

There is, I think, another reason why the band has never broken the British market. The second thing that Polydor can be relied upon to do is to release the wrong single! I'm sorry, but despite their musical excellence it seems clear to me that the likes of "Victims of Circumstance" and "He Said Love" are hardly going to smash the singles chart. If only they'd flipped the former 'round, "On The Wings Of Love" might have made it (a review in Bristol's "Venue" magazine ignored "He Said Love" - "nowhere near as good as "Hymn" - but raved over the 'B' side - "a marvellous overblown epic that bodes well for the new album").

On the recent "Face To Face" album the potential was there more than ever before, with tracks such as "Prisoner Of Your Love", "Africans" and "Panic". I still think the latter should be released in Britain in the CD single mix. Given a decent marketing effort I think people could be very surprised indeed.

I could go on (and on!) but it's so much easier to natter over a pint than it is to get things down on paper.... hopefully once the new club has settled down (and Madge and Keith regain some time for themselves!) it might be possible to arrange for an International BJH meeting. Until then, I hope that I haven't upset anyone and can meet other readers without fearing for my life! Cheers.

Jon Schick

BJH Blues

by DAGMAR MULLER

Each night I see you
Each night the pain
As I look up to you
From the shadows of the front row

Your life is different
We're worlds apart
But I think of you
Even though you'll never care

Every night is another lonely night
Wishing you were by my side
But you just travel on
Leave it all behind
Don't you know you're always on my mind?

You make my days bright
You make me smile
You give me hard times
You make me cry

Maybe I'll meet you
After the show
But hope slowly fades
As I wait by the stage door

Since you've gone every day is a lonely ride
Wishing you would make my darkness bright
But the rain came down
Washed it all away
Will you ever come on tour again to play?

(Dedicated to Les, with due apologies to John)

OVERSEAS REPRESENTATIVES

We have decided not to issue foreign-language versions of NL at present, as this would be time-consuming and very expensive, and the band do not want separate fan club branches set up in other countries. However, we know that many of our overseas members have difficulty in translating letters and articles in the magazine, so we propose to appoint representatives for each country, who will be happy to translate NL or letters for you, and will help if you have any problems in dealing with the club.

Our first representative is for WEST GERMANY. If you need help, contact:

DAGMAR MÜLLER, Eckenhofstrasse 13, D-7230 Schramberg-Sulgen, W.GERMANY

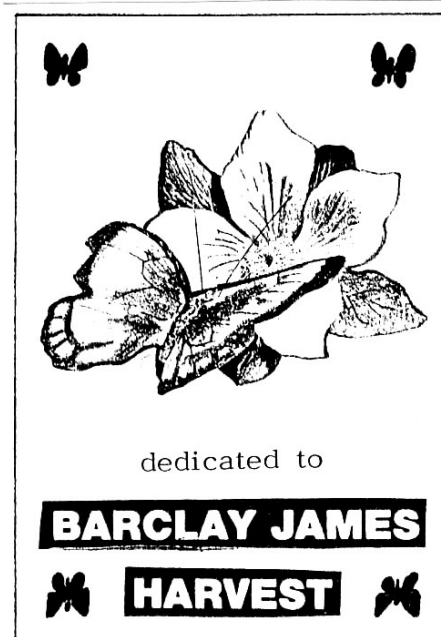
ADVERTS

SPECIAL OFFER : A pack of BJH playing cards, complete with rules for a new game called "Butterfly". The pack includes 52 cards, 3 jokers, 4 extra aces for personal autographs, and a set of rules.

You will receive 7 A4-sheets to be cut by yourselves. State your choice of colour from the following: blue, olive green, yellow or pink.

Prices:	1 pack	2 packs (rummy etc)
Germany	DM5	DM9
Europe	DM6 or £2	DM11 or £3.50
Elsewhere	DM9 or £3	DM16 or £5.50

Send your order to:
Monika Brauckhoff
Ruthnerweg 37
1000 Berlin 45
W.GERMANY



I CAN FIND any record or tape by BJH (or indeed any other artist), or photocopy any FOBJH newsletter (including no.3). At present I have many 7", 12", LPs, acetates, shapes, foreign pressings, tapes, programmes, badges, writing kits, photos, posters and many other items. I prefer to trade with fans who have Bruce Springsteen records or other items (especially foreign items) for trade. Please send your wants lists and/or Springsteen items together with an sae or IRC to:
Martin Ellis, 25 Toronto Terrace, Brighton, E.Sussex BN2 2UX, ENGLAND

PENFRIENDS : Do you like writing to people with similar interests to your own (ie BJH)? If so, you might like to join our penfriend circle (currently a dozen, but hoping to get bigger). Basically we are just fans who enjoy contacting each other, meeting up at concerts and open-air events and visiting each other (we had a good get-together in Germany over New Year) - all of this being on an informal basis. If you are interested, contact

Dagmar Müller, Eckenhofstr.13, 7230 Schramberg-Sulgen, W.Germany
or
Janet Richardson, 26a Crescent Road, Hale, Altrincham, Cheshire,
WA15 9NA, England.

BEAT ZOLLER would like to hear from other IBJHFC members living in Switzerland. If you are interested, write to :

Beat Zoller, Hofackerstrasse 9, CH-8203 Schaffhausen, Switzerland

IAN CHENNELL is our first member from Australia, and would like to correspond with BJH fans everywhere. Write to :

Ian Chennell, 32 Hillcrest Drive, Eden Hills, South Australia 5050.

MERCHANDISE

Once we receive the results of the questionnaire, and the club is up and running smoothly, we hope to be able to offer a variety of items for sale, especially those items you have indicated that you would be most interested in.

At this stage, we can only supply the following :

"NOVA LEPIDOPTERA" PENS

These are black Staedtler ball-pens, gold-blocked with the wording "Nova Lepidoptera, The BJH Fanzine", and cost £0.50, inclusive of postage (except outside Europe, where the cost is £1.00).

BACK ISSUES OF "NOVA LEPIDOPTERA"

There are still a few copies left of issues 1 and 4 of the original fanzine version of NL; number 1 includes a U.K. album discography and a feature on compact discs, and number 4 has part two of 'The BJH Story' and a discography of U.S. singles. Supplies are very limited, so please write first before ordering. Replies will be dealt with on a 'first come, first served' basis. Issues 2 and 3 are now out of print.

To order pens, or enquire about back copies of NL, send your payment or letters to:

THE INTERNATIONAL BJH FAN CLUB
35 WOOD END GREEN ROAD
HAYES
MIDDLESEX
UB3 2SB
ENGLAND



